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Early Italian Ceramics
Wilhelm von Bode

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THE GIFT OF
William M. Milliken

Die Anfänge der Majolica Kunst in Toscana
Wilhelm Bode

The earliest ware, (majolica) have great relationships. They are hasty in work
as in type. The principal colors are copper green and manganese purple. Very
seldom one finds a deep blue & exceptionally & then subordinated a deep yellow.
The decor shows the usual medieval Italian character with the influence of
Oriental art. Green, now strong, now pale and in bluish tones is the chief color
the dull purple used for outline and cross hatching. The undecorated foot as well
as the inside are usually with a dull sienna tone. The glaze is already mostly linglaz

The vessels are limited mostly to bowls (scodella) with or without handles, slender
& high with short spouts, or again short squat pieces with great beak spouts. The decor
is in single line ornament, leafwork, candle like ornaments, single great letters
shields & occasional animals, ~~figures~~; all hastily drawn in style & character like
abbreviations. Single ornaments mostly leaves, fruit & ~~shields~~ are treated
plastically.

From the fact that in technique form & decor, all these works where they
were found are closely related, one has wished to conclude of Orvieto as the Fabric
centre for all these primitive wares. But if one takes the pieces & fragments which have
come together from the same place, comparing them with one another and with sure
Orvieto ware, so it points out that while they are more or less different & regular
they have among themselves common characteristic peculiarities which lets us conclude
on their origin in the place where they were found or in the neighborhood of it.

For instance in Rome the quart measures are regularly bellied and have mostly
mouths which hold themselves from above free from the body of the vessel as a
number show such as were found in the Forum or in the Tiber now in
the Museo del Foro in Rome, in the British Museum, in Coll. Liechtenstein
in Berlin Kunst gewerbe, & in his own collect (Abb 58). Such a piece in
the smallest size ~~is~~, like the early middle age plaques embedded
in the romanesque towers of middle Italy, like the late romanesque glazed pieces
are entired green painted even on the underside. On the later measures
as on the piece shown here with the Colonna arms, show a deep blue on ~~the plane~~
spots of green. That is the fall of the especially well made pieces which in the
under are decorated with a few little plastic heads.

About the Orvieto ware, of which a thousand and ~~more~~ complete or nearly complete
examples are claimed, Imbert's publication gives us an especially full view.
Beside a masterpiece of his coll. we show a piece of Coll. Volpi in order to give
an idea of that which the head of the old Etruscan states did in the Middle ages
could do. Taf 1. The great mass of the work has a strong provincial character in
their form drawing, hasty execution, spent colo and the ~~form~~ of the pieces
Abb. 2. & 3. The colors are of manganese & green. In decor, the preferance is for put
on plastic ornament, Heads fruits etc which Imbert ascribes to mystic cults.
In great keys appear a single human figure or mythological character whose
appearance is lead back to the influence which the French knightly romances
had in the trecento over upper & middle Italy. The kind is the great schussel
with a crowned woman between two swans, a piece with an intimate cognate
representation of a Sirena between two bird men, also

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Two similar little pieces with a ~~think~~ a furstliche woman who picks flowers (T of II). a great bowl shows between interlacing four crowned heads kings of cards type T of II. The costume enables us to date these pieces in the second half well towards the end of the Trecento & at the beginning of the Quattrocento; through that it allows us to place for this type of middle Italian Mazzo may. the end of the Trecento & the early quattro-cento as the time of their fashioning, for which also form & decor speaks. It is much more probable that the local tradition of these wares supports in the little places well into the quattrocento as they go back in to the Duecento as one takes care to show. The discoveries in Orvieto confirm that in full measure. Similar pieces ~~and~~ were found under the name of Prof. Ceci from Tod in the exhibition at Perugia of majolica which likewise are found in the Coll. Volpi in Florence. One of them a great squat piece with wide mouth has a beautiful white color without any drawing. In the middle on both sides a shield has been plastically impressed. Two lions, who hold outstretched a Palm, In a piece of slender form the drawing & the hatching is in manganese while high plastic strips of green color from top to bottom in resemblance of the decor of a mitton of the middle ages. Abb 86.

The similar dated pieces and fragments which found in ~~Faenza~~ her neighborhood are for the most part slender or squat measures, which are decorated with strips in green or purple as well as particularly with the well known Initial letters and arms of the Lords of Faenza the manfredi. These show their origin in the end of the XIV & beginning of XV cent. The colors are not especially strong: the green is dark & more or less strong in bluishing tint [illegible], & in argonni;

~~Peculiar~~ character have also those which have been found in Siena & her immediate neighborhood, the same dated fragments and the more or less complete measures & plates which they have let themselves compose together. Their technique, the material & the colors are in general the same but the rich forms and the various decor show that they stand in the centre of the late middle age work which also on these above all remaining behind handwork carries on their favorable influence. Measures, basins, plates and – here for the first time in Italy – also apothecary pieces in the form of Albarelli, such as they have found isolated in a Villa Chigi and in the garden of the Hospital della Scala, have as the Ill on Taf III & IV show, a simple mathematic or peacock decor (Coll. Douglas, & Fr. Marcuard Florenz) which show moreover a good sense for a better style and a feeling for form. The painting is exclusively in manganese & green; The last mentioned very strong & slightly bluish, the manganese, all always in this early time used for drawing & cross hatching.

A Peculiar character the pieces have which were found in the Garden of S. Agostino. There they mostly are not completely glazed or have miscarried in the fire it is likely that an oven was found here and that the discovered piec were the removed wasters. While a number of the same mathematical decor as the above described Sienese pieces the greater number are for the most part broken pieces of slender pitchers richly and phantastically full with single beasts, men and fairy stories decorated of which we show an example 7 of III no 7. The throned Fraulein a worthy card queen is related to the frau on the Orvieto plates & are not better. Other shapes are full of phantasy & finely drawn & in so far of peculiar interest as they show a ~~strong~~ influence of Mohammedan art. These have the Sienese potter not yet obtain through Syrian egyptian or moorish pieces but in the main openly from the Musulman stuff, perhaps spread through the textures of the fabric of Lucca Pisa which were ~~Hand~~ directly on Sicilianoriental models. The representations on the pieces; the single bird, the bird which confront each other or from a jar bursts out which framed in wavy lines past recognizing stylized flowers (from ~~the~~which the later peacockeye design could have developed as shown & drawn ~~with~~ the plants & animals with peculiar fields & design in the body: all that suggests the patterns of oriental stuff. True to the derivation from the East notwithstanding rather from a miniature as from a stuff, is the camel even in the manner is decorated as it is with the box. By it appears other phantastic representation worthy of the middle age manner; for instance a pitcher with a thin man, a plate with heads in band ornament, the fragment of an other with bird men between birds on the border which we see on 7 of III.

For an accurate dating of these primitive Sienese pottery the till now found fragments show small beginning. After the style of the drawing, after costume, manner of hair dressing of a few figures, which occur on it, as in the archaistic character of art of the Quattrocento, in general we ought moreover to accept that this ware was manufactured until far into the XV cent.

That also Florence from the earliest time had her maiolica industry one knows from ignorance which until a short time has not been touched. The Faentine Forscher has even desired to bring the Medici fabric of Cafaggiolo away from Florence in which he shows that the inscriptions on the pieces point to a Faentine workshop ca (casa) fagioli. Already on the hand of a series of mistakes which Gaetano Milanesi collected & Gaetani Guasti has given out it gives himself this local patriotic Faentine hypothesis as fully untenable, if also it is also right that after the Florentine revolution of Savonarola ~~st~~ the return of the Medicis for the founding of the pottery works at Villa Caffag who would have employed also Faentine potters. But already since the time in the middle of XIII cent. the "orciolai" were dwelling numerously in Florence; here they belonged since the foundings of the Florentine guilds in 1266, together with the painters der "arte de' Medici e degli Speziali". In the neibhoring Montelupo whose earth furnished especially fine tone material for fabrication, the majolica work was from the XIV cent so increased and paid attention to that it alreddy in 1389 had its own Statut and that by the revival in 1511 in that little place not less thate 34 masters with own workshops. They worked for Florence and are occasionally domiciled there. This & similar fabriques, the environs, (as Zagliano, Cafaggiolo etc) must in a further sense be termed as Florentine, for they were employed by Florence and were entirely dependant on the Florentines. A single notice in the church & cloister archives which casually we opened, show, how hard also the Florentine vasai were employed and how they not only were treasured but also were worked for export. So a potter Domenico di Lorenzo d'Andrea made on 11 Dec 1479 for the cloister San Pancrazio a commission for more that three hundred pitchers, basins, great & little plates with the coat of arms of the Cloister, simply & richly decorated. The Badia in Florenz shows in their inventory 1441 a similar [illegible] of little & great basins, plates & great pitchers. 24 Mai 1488 is a notice on the bank of Sondi a payment of 20000 Florentine floor flags which Benedetto da Majano had sent to Naples by his brother Giuliano in order to employ in the building for King Ferrante. Therefore have we any right, to hold in doubt also the Florentine provenance of those fragments of the primitive ware which come by excavations to notice.

In Florence there is yet as good as nothing done for the student of these primitive vases. By public buildings especially by the transformation of the old centre of the city one has himself a possible group of majolica shards but is scarcely at all disturbed about them; also by the private purchases up to now only the antiquary have given thought there to.

For that reason the number of such fragments is far smaller than in Orvieto and smaller itself than in Siena: Against that there had themselves from the first such rich hospitals & cloisters for which the potter in the first series worked yet single pieces more or less kept intact which have come into public & private possession ~~by~~ degrees from their storerooms. Particularly rich was the treasury in the storehouse, of the Hospital of St Maria Nuova, which with other treasures of this place for thirty years were dissipated irresponsibly by public sale. These preserved pieces which after their settlement correspond in general to the kind which in the above named inventories of the XV cent were mentioned, showing, that the Florentine majolica fabrication & potters at the End of the 14 to 15th cent in the remaining states of Italy, as in Faenza & Siena even so far was spread over, as the great art & the artistic work in general.

The drawing is also here regularly in dark purple (manganese the decor worked in soft green; By it only seldom in coats of arms, heads a deep yellow is used. These colors are richer and brighter, the glazing is better & the groundcolor is clayey, usually agreeing white for principal occasionally also a very fine grey. also the decor is finer & more artistic; the potter set himself already on the representation of a hodgepodge of animal & human figures, occasionally even on portraitheads and they deliver this task in simple & mostly coarse but throughout in a manner full of style. Thereby the decor is yet little dependant on oriental design, least of all so far as the entire artistic work of the later Middle ages in Italy is influenced by oriental design. P10 The treatment of the animals, their style & placement on flowered ground in part itself the form of the piece & the technique shows this influence. but it is yet irresolute, and mixed with Italian Gothic motifs, Of the usual ~~measures~~ Tankards, small cups and similar employed ware we have of this period little from Florence as in the known places but only, because even in Florence at least was taken care of. Of the usual ware, the little basins had maintained itself at least. At the top of P 9 at the right is shown such a little scodella whose fat decor in green color is evenso characteristic for the primitive glazed ware as the posy like leaf work held together that already coincides with the socalled oak leaf decor of The deep blue vases of the next following period. Also on Fragments of Plates it is found entirely similar.

Peculiar to these Florentine Ware or at least are the very large pieces (piatelli grandissimi, rinfrescatoi & bacili which we know of in the inventories which on the sides little handles or loops have ~~wth~~ which they were let in the strong iron supports. They were for the church & cloister and offer opportunity for a more artistic decoration. The earliest piece of the kind is a piece found under the Palazzo Moggi in Florence, which shows two great fish around a rosette, an outer band of thin leafdesign. The motif shows eastern influence, One piece somewhat similar in glaze + color is a somewhat greater size belongs to Bardini in Florence. (P 10 left). The bottom is decorated with a design of bluish green grape leaves the outer band hatched. Worthy of notice is that this piece shows a letter on the border, a great Gothic G with a cross above which shows us that we in this capital letter have not an artists monogram but the capital letter of the Congregation for which the piece was made. Larger and important is a plate in the Louvre which on a flowered ground shows the Marzocca with the colors of Florence. As a pendant to that there is a somewhat greater plate with a rider on a similar ground in the possession of M. S. Bardac in Paris. The most imposing of these plates in the Kunstgewerbe, Berlin (with the two before mentioned Taf V) shows a great picture of a young man in profile with high hat. On both sides of the head one finds again the leafornament and on the border the same leafdecor as in the two beforementioned pieces which also in the blue green color, in form and drawing show the same workshop and perhaps even the same hand. Hasty & already showing want of discretion is a great plate of similar form & color in my coll. P 13.

The jugs of this type have the customary slender shape with short mouth or are low & dumpy and then have a wide outspringing lip. Similar short pieces with lips which are like a great beak are also found in Siena; at least one finds a very great piece of this kind with the arms of the Piccolomini in the examples in the aboveall rich coll. of Pringsheim in Munich. The to me known pieces of both forms as the vases which are found in Florence today have a similar decor: great fields or small strips or a leaf freize which with manganese is outlined & in light green or occasionally in deep blue is decorated. Taf VII ~~Peculiar here is the fine grey ground~~. If animals are represented there, they show a fine understanding of form ~~and which~~. as in the ~~[illegible]~~ green decor. piece with a pecking bird between leafwork in the coll. Figdor at Vienna Taf VII. Peculiar here is the fine grey ground. The similar groundcolor which one obtains in the pieces which have failed in the fire show usually a dull tone &

drilled graze which here is not the case. P 11. It is manifest much more in it now by a peculiar less early example, likewise from Florentine Workshops, the endeavor of Florentine vase painters towards especial coloristic effects ~~that~~ their fine color sense shows already in this time.

a worthy piece through its provenance shows the same time & kind of decoration; a especially worked saucer let in the frieze of a church, which comes from a church tower in Pisa (left P9) The employment of little glazed plates & basins for facade decor we find in Italy already in the early Middle Age. One has at first employed egyptian, syrian & moorish faience for that so one made use of for that since the glazing of the mezzomajolica which little deep basins or flat plates which as in the Trecento were turned out in various places. The forgoing piece is moreover after its form particularly manufactured for such a use on a building; it is is entirely glazed, & is fastened by unglazed great key pin to the wall & with mortar with which it was fast fastened. Before in the middle, the plate has a shield like raised knot which, like the whole plate with strongly split leaves outlined in manganese is put on a stiff green. That piece made somewhere about the end of the XIV to XV cent is perhaps made in the same Tuscan workshop as the other pieces placed together of very similar decor P9 right.

Such and similar pieces are mostly simple used pieces so manifests an employment of other pieces which in native Majolica ware here & in Siena first came into Italy and which the impulse to worthy artistic employment of pottery in Florence & from there has given it also into the rest of Italy. It is thus, the varied vessel of the apothecary namely vases, the so called albarelli. Apothecaries and spezierie ~~there~~ were also to be sure in the early middle age if also only here & there in the greater states; but these served for customary glasses & vessels in stoneware for their medecines, in princelike private apothecary shops besides, also the fine oriental glazed pieces and for the necessary products & preparations from the east were employed. First the great apothecaries who established hospitals through the devastation of the plagues in the middle of the XIV cent. In the hospital of St Maria della Scala at Siena

and in that

especially moreover in the hospital of St Maria Nuova in Florence 1388, could with increasing opulence of these refuges owing to the numerous foundations and gifts expedient were endowed with all necessary vessels. By the over due time of foreign handwork one draws this beginnings from without. from the East, especially from Syria & Egypt before all from the West from Spain. The costliness of this ware and the difficulty of its procuring were for the potter of Florence a spur to fashion similar pieces after these foreign designs. This prospered to him quickly as the discoveries show, then sometime after the beginning of the XV cent we find in Florence and occasionally in Siena such until now entirely unknown apothecary jars which were made according to the Emblems represented on them for the hospitals St Maria Nuovo and St Maria della Scala. These are vases of thickset form with smooth or turned handles and wide opening which originally were covered with a cover now always lost, through which the artistic worker retained the form till the end.

So strong and peculiar as the forms are also the colors. On dirty white, light in lilac or greyish ground which gives to the pieces somewhat the character of earthenware the decor is, already as in the above mentioned large snouted jugs, outlined in floating manganese and in deep bright green decorated which in its enamel (P12) brightness seems as if transparent. By a vase in my collection is the decor of grape leaves shown of which each one by a pointed arch is surrounded (P12 under). An especially large vase in the British Mus (Taf IX) has between green fields an obliquely running deep band with large design of grape leaves in manganese. A similar vase of the Coll. Volpi

Volpi. (Page 9 middle) shows under a strip with grape leaves a broad strip with interlacings, similarly in soft green. A vulgar very broad vase with outstanding handles formerly in the possession of Bardini has in hasty drawing a palmettelike decor which moreover is not freely treated but is horizontally treated & in a Gothic manner (Taf X unten). An other, more bowed vase in my possession shows grape leaves around a lionhead, which like the leaves are plastically treated and is painted with ochre color Taf XI. Related but softer in the color (green & purple) is a slender vase in the Louvre in which placed within the vine on each side similarly plastically is represented a half figur (11 right). A similar small and broken piece with a plastically created head in the middle of green leaf decor and a bunch of grapes in relief is in the Mus in Arezzo. ~~Simpler~~ is an ~~thick~~ set large ~~nosed~~ piece with plastic heads and green decor in the Coll. Marcuard, as well as a thickset vase with a womanshead in relief between deep blue enamelled grape decor in Museum of Dublin (Wallis Early It. Maj Fig 52) Here in decor ceases living the Gothic tradition, so the decor is in a pair of great, to themselves nearly related squat vases with twisted handles and little opening (not meant for a cover) early in Coll. Bardini, already entirely influenced by oriental design. The one shows on either side in strong stylized design a running hound now in Louvre (Taf. X above right) the other a running stag between band & grape design. The decor in the stag vase green that moreover only thinly is applied, in the vase with the hounds the drawing in manganese is not entirely filled. Very similar is the vase decorated in blue with a bird and a spider on the other side in Vic & Alb Museum (Wallis's Early It Maj. 735-36). Uncommon in form is a piece in light green of the Louvre with long spout which shows a bird in the leaf work.

P. 13. Still greater than these vases are a pair of very peculiar kind, a vase in Vic and Alb. Museum and one of a half meter high in the possession of Count Wilczek in Kreuzenstein. In both the edge is broken, in the latter it is restored together with the handle. As in the most of the fornamed vases the enamelled decor is here joined with plastic decor. In the London vase (Taf XII above) fully raised leafwork, in little grapes, flowers & heads, the side in the middle is placed a Florentine Shield (Magioni or Sandomm The ground is reticulated with manganese. In the Wilczek piece (Taf XIII + XIII) shows a similar raised leaf work springing from the root, whose flowers have manlike heads, & a shield with the arms of the well known Florentine family Pitti, on one side a Stag & a bird on the other a pecking bird, between leaves with ivy & grape leaves. Aside from the ~~the~~ design of this relief decor, which make these imposing pieces very remarkable, that on the London piece has under the handle a monogram, the earliest makers mark that we know on Italian majolica while on the Wilczek piece one finds first the enamelled relief decor in cobaltblue which ~~in the~~ specious Florentine work of the next period played such an important role. That this piece is entirely the earliest proves not only the incidental ~~employment~~ of this blue color, it proves also ~~that~~ from the dull manganese appearance of this color, which still shows many shades. Of interest also is the fact that we find first on these pieces in Florence the family coat of arms whereas such arms ~~are~~ found on the pieces of Orvieto & Faenza ware in the late Trecento. The reason for that lay in the fact that the great Florentine families employed for private use the excellent moresque & hispano moresque ware and occasionally also oriental pieces which they could procure without difficulty through their trade. If they now also order pieces of their fellowcountrymen for their tables & Credenzas so is that the best proof for the flourishing of the native majolica art.

§14. Florentine majolica with pasty blue decor.

Majolica already so advanced as the great jars and vases with deep green decor are in technique form & color which they executed to make an attempt to come near or even to make the same, as the valued & in Italy the highly prized majolica of Valencia & to come near those from the Fareast. What one especially wonders about these works, was in the golden lustre especially on the far diffused hispano-moresque ware in the other besides the lustre of the shining deep blue ware. While one to the problem the gold lustre to find, yet a hundred years they toiled (see (§22) until one at least in one workshop redeemed it fortunately but thereby found many rich decorative motifs, one came around so quickly to the aim in the finding of a practical very similar blue decor.

The green so soft & bright as it was produced in Florence in the beginning of the XV cent one has surveyed. The Romans had employed it in their glazed work the last century, the Byzantines had known it without finding new artistic kinds of decor, through all the Middleages one finds it, with the meaning for the Feinheit which would be developed in the glazed pottery, there was the demand for new, different & artistically finished neat forms also in this handwork. First and above all one concerned themselves to obtain the deep transparent blue color of the Islamic majolica, at first in vain for the cobalt blue that ~~was~~ used for that, was too sticky or bubbly in the fire, as the great vase in the possession of Count. Wilczek shows (Taf XII-XIII). But the Florentine potter perceived thereby that in the strong charge of the color & their gradual lapse a peculiar charm showed: so they came to that peculiar pasty blue decor which in design & beauty can be compared with the best blue decorated Persian vases.

That the Florentine vasemakers made the troublesome and costly experiments and could come to purpose that they were placed in the position ~~to~~ put out worthy & artistic ~~faience~~ in this new decor was thanks to the order of the rich hospitals, especially the Hospital of St. Maria Nuova. After the important number of vases which the emblem of this hospital bear on the handles, while others mostly albarelli, show the emblem of the hospital of the Scala, it seems almost, that whether the workshops in which the secret of this blue decor was discovered & first developed, or the workshop worked for the hospitals principally almost solely. For this part we also are thankful ~~that~~ of this beautiful ware a very much greater number of well preserved pieces ~~have~~ yet come to us as of other pieces of like date & the yet later Italian majolica of the Quattrocento. The above quoted accidentally preserved documents ~~of~~ the order of churches and cloisters ~~to~~ the the Florentine vase makers in XV cent show that from the ware of this early time among thousands of pieces scarcely one is preserved, while of these vase with the dark blue decor, so far as we now know some near to a hundred intact pieces are come down to us. Henry Wallis, who in one of his little books on primitif majolica (Moresco-Italian ware, 1903) exclusive of this ware has devoted himself, has therein forty pieces spoken of & represented. This count can moreover be more than doubled, for Wallis has not or could not take into consideration a number of Museums & Private coll. For instance in London, Sir Edgar Speyer, Otto Beit and Henry Oppenheimer, in Paris, Sigismund Bardac, in Vienna particularly Dr Albert Figdor possess in part great and distinguished pieces of this kind. Among the public museums are particularly the Stieglitz Mus in Petrograd, Leipzig, Hannover, Amsterdam, the museé of Sevres the Louvre (coll Gay) the hospital in Siena were not mentioned by Wallis, each of which have one or more good vases of this kind. Especially in private coll in coll F v Harck, & Thieme Leipzig, W. von Seydlitz–Dresden, Prof. Pringsheim Munich, and fluctuating in the hands of artdealers (particularly of Elia Volpi & Stefano Bardini in Florence, Tozza, Sambon, & above all, by Imbert in Rome. are known to me a few dozen of vases & plates with blue

[illegible]

The characteristics of the majolica lies less in the form or in the drawing of this decor, although both are throughout typical as in those thick enamelled orders of deep blue color. On a creamy color, mostly light lilac or a similar toned ground, the drawing is as always in this line drawn afloat in manganese and then with the thicky flowing blue filled in, whose course was dammed by the manganese. Only entirely exceptionally and then appearing in the beginning of this decor ~~also~~ green by it or in the place of blue (in British Mus. in Louvre (Taf VI under). The Artist which ~~could~~ not apply thinly the brilliant enamel colors make from the difficulty a virtue in which they made the thick charge of the blue color to their advantage. The great number ~~areas~~ which are enamelled are vases, more seldom Albarelli, both for the use of apothecaries. They show regular form sense while the ~~less~~ incomplete plates as the fragments of such pieces are plump thick & compact in the painting. They seem only for the bourgeoise common use to be destined (see 19 under). The same object serves apparently also the little basins and the slender pitchers with this blue decor now mostly / randomly in fragments. The form of the vase is usually et, bulging with short wide neck without cover and two little set on handles ~~Taf~~ Only a vase is known to me which instead of the bulging form a fine drawn profile line and a broad spout, long necks & far little upstanding handle Taf XIV. They show an especially beautiful example as this simple form their form organically & artistically worked.

The Decor of this vase & other examples is surely not without the influence of hispano moresque design, but it shows it yet in far trifling measure as an other type of decoration of the same time in Florenz which we will later learn to know. is it not once to give a determined pattern from which the here prevalent leaf decor could be derived. Wallis who knew fully the hispano moresque influence, he calls these vase Italomoresque, points out the typical ~~leaf~~ decor as oak leaf design. Occasionally may a vase painter once on the oak leaf have thought (the Berlin Kunstgewerbe show a fragment of a plate on which beside these leaves acorns are shown) but that is an exception, also it deals in this case about a design in green. In ~~the~~ general it approaches far nearer that deeply cut leaf than the leaf of the walnut. Also the leaves set themselves more abundant on tender twigs which

as shoots of creepers over the bulge of the piece. We have
therein apparently a stylized fantastic leafwork as we find of
entirely similar ~~sort~~ already become trite on hispano-mor-
esque platters about the middle of the XV cent. (see Van de Put Taf XII
and as it has developed itself from naturalistic Gothic decor. This light
leaf decor fills occasionally the entire body of the piece and shows
then especially in the large vases as too uniform. As a rule it is more-
over as already in the Hisp.-Moresque pieces only falling on the
side of a figure, an animal or Emblems. As in the Valencia ware
(see p 22) they show themselves as a rule to be place without a
special concession in the leafwork; only the emblems have some-
times, as there especially the shields, a little, but very simple
decorated rim. Shields themselves, least of all those of private people
do not appear in general on them, but only the insignia of city
of perhaps Institutes: the City of Florence, the emblem of Hospital of
St. M. della Scala & St. Maria Nuova & religious orders. On
such a one appears also the often represented crown (Wallis. ~~[illegible]~~-
Mor-Italian Ware fig 24)
in little cypresses): occasionally with the tips
and that similar known Emblem of the
family Spadini on a great Albarello in Vict & albert Mus. (Fig 15.
The beast which in most of the vases holds the centre point of
the decoration are mostly themselves as on the Hisp. Moresque
pieces ~~and~~ are similar in style ~~one~~ they are on the last far seldomer
for here coats of arms usually hold the central position.
Perhaps other pieces of Valencia ~~or~~ also oriental faience serve
as models which already since the XIV cent in Sicily &
Pisa, but also directly in Florence were employed. Between
play many simple fantasies. These animals are hastily
drawn often and most grotesquely realized but often
with fine naturalness particularly in the before all preferred
lion the heraldic beast of Florence Taf XV (P.16). Leopards
generally drawn like lions, hounds, hares, deer, birds, particularly
herons, ostrich, singing birds, finally fish with which the body
seems to be decorated after the Islamic models. Not uncommon
are also human figures; then speaks therein pure Italian and
- occasionally worthy Florentine humor. So in the British
Museum a great vase with on each side a haughty young
dandy (sometimes brutal on an Albarello in Bargello
little vases with profile heads (in Vic & albert in Bargello, in coll
Figdor, O Beit (see P 18). Also fantastically pictures with humorous
drawing, as hospital servants with bird bodies beside the Scala arms
Tal XIV and the ~~[illegible]~~ puffed young Florentine fops on a vase in

the possession of Sir Edgar Speyer in London (Taf XVIII left). The last resembles the single mythological motive, the Harpies on a vase in my possession (~~abb~~ p. 14 right).

Over the place of the use of this ware there can be no doubt. That they were all from Florence namely from the Hospital for which they were fashioned, flows from the fact that fragments of them were found in the cisterns of Florentine Palaces, which bear the arms of Florence & the emblem of Florentine Hospitals which are further overwhelming ground for their fashioning in Florentine pottery ovens. Argnani himself has moreover not wished to let himself be convinced that ~~this~~ ware firm as a rock must have had its origin as its name in Faenza, as his belief ~~that~~ the majolica from Majorica bears its ~~name~~ and ~~that~~ the hispano-moresque ware must originate from this island. Both beliefs are entirely erroneous, if ~~also~~ Faenza had not entirely other claims to its share in Italian majolica work than has Majorica on the Hispano moresque. Argnani himself believes in his last work (Ceramiche e majoliche archaiche faentine Faenza 1903) in his original thesis that also this ware with enamelled blue decor began in Faenza and was worked there for Florence and other places. For in Faenza itself has he found fragments of such a ware. There moreover the great number of complete are indubitably from Florence and also most of the fragments have been found in Florence and there Florence furnished as long & longer its majolica than Faenza, so can one believe the contrary with far more right: that namely the pieces which were found in Faenza were sent from Florence to Faenza. In truth they were worked at both places, but the Faentine ware establishes in its scarcity and paltriness the priority & superiority of the Florentine on evidence. The fragments and the repaired pieces which Argnani in his work openly avows the entirely similar examples in ~~the~~ coll. Bandini Volpi & Imbert in my possession, says are entirely characteristic of Faentine work. There are in contrast to the Florentine pieces clear jugs or plates enough in the form like all the form of all the other late middle age examples of Faentine art as we have observed. Also their decor its decor is similar for also the painting in thick cobalt blue is similar to the Florentine ware. Irregular from these, the ground in Faenze is instead a pure cold white, the glaze is brilliant ~~&~~ the execution soberer. Also the representations on it are not entirely similar than on the other Faentine ware. Shields & Initials, as inscriptions or flowers in other framing is a wreath of flowers which entirely surrounded by a double band of thick blue lines (see p. 15). Nowhere is the influence of the

Hispano-Moresque ware ~~direct~~ remarkable or only entirely indirectly interspersed with Florentine motives and set down in good Faentine. We must only be thankful to Argnani for his neat reproductions of ~~these~~ pieces found in Faenza, as they are a proof for the origin, priority and importance of similar Florentine Ware. Argnani published under Fui'd Taf VIII 1898 also a great albarello which then found itself in a private collection at Ferrara found itself and not from an excavation but well also came from the stock of an apothecary. The piece is anomalous, far more still from the Faentine than from the Florentine ware — through the broad thickset form, the cloudy ground tone running to lilac which lets it appear like earthenware, and in the decor. The loud great blue leaves which show themselves on the dull tendrils around the body of the piece are split in the middle. Uncommon also it is that the dull reddish underglazing is put on with a thick smudgy-white glaze. The potsherds is not grayish as usual but clearly reddish.

Also in Rome were found a few years ago particularly in the Restoration of the Engelsburg a simple almost whole jug & basin as well as particular fragments of similar ware found in not inconsiderable quantities. In workmanlike form & drawing these little ~~[illegible]~~ dinky undersized jugs show entirely the Faentine character in the deep white color of the ground, in the glaze and the (here only poor) decor in the framing with the dotted wreath. There we the importation of such ordinary ware from Faenza could scarcely accept so is their manufacture in Rome itself through Faentine of Faentine taught potters likely. Numerous and manifold are the pieces of this kinds which are found in Orvieto and from which the coll. Imbert & Volpi have taken characteristic pieces. They are in form glaze & drawing mostly small as the pieces found in Rome & show through their harmony with the Orvietan ware ~~that~~ they were manufactured in Orvieto as through their contrast from the similar Florentine Ware that these could not be brought or influenced from Orvieto (see 8.7

Volpi

More claim to manufacture of single of the above described & shown majolica of truly artistic quality could Siena show. Could get almost the vase with the arms the Hospital of della Scala be worked for the mother institution in Siena as for the Florentine of showing, also the Sienese Hospital today possesses an albarello with its arms in this decor and a similar example one finds in Vict. and Albert Mus. Taf VI left above. Both have what is very unusual in albarelli, handles and the same short out-standing handles as that great jar with the Hospital arms Taf XIV. Both hold the arms directly in the decor in the last piece in the albarelli in a fourparticle frame. That this decor could be so well worked in the Siena piece must be due to the importance of the Sienese pottery work and in the relationship of the Florentine with the Sienese Ware above all, it would also not be striking if they both were very similar in this decor. A decision on ~~Stott can~~ moreover first bring if through discoveries in Siena also more of this decor should be found. In any case Siena may raise as little claim as Faenza or as Orvieto for it, this entirely artistic work with deep blue decor was manufactured and they exported it from Florence. What we now of this ware know, ought to be pointed out much more as really Florentine.

On the precise dating of this especial type of Florentine majolica we have a beginning only in the style + character of the decor, here the family coat of arms which often give us such helpful hind here miss entirely. But after the drawing of the figures in the decor, ~~which~~ are usually modishly gowned as in the relationship with other pieces and with the dated His-pano-moresque ware lets us place the flower of this interesting majolica style in the second quarter of the Quattrocento. a primitive piece may perhaps be somewhat earlier, while the ware also as it was pushed back by the new designs yet even so far as the last quarter of the century seemed to be manufactured.

For the determination of the date these Majolica show a further beginning in the makers marks which here for the first time were placed and first were abundant in the second Quattro-cento. They are also a useful proof for the place of their origin. For this earliest time there ~~have~~, through Wallis in his last publication scarcely been considered and so far as the case is show little consequence thereto. These only seldom occurring marks are regularly placed under both handles. A few pieces have initial letters, which, as on the later majolica are the initial letter of the potter. So on the vase given on Taf XIV which shows a mark of P + C set together. The vase men(p18)tioned by Wallis (Fig 27) has a running S which only also in little vases (coll. Imbert + u. Bardel and also fragment in the Dublin Museum has the mark PLO and a similar piece in the coll of F v. Starck & of Imbert have the Monogram Ns which also appears on more of such vases which I saw in the handle and which are later work of similar leaf decor. a similar decorated late vase of Bardini was ff marked, a vase with upright lion in V & K and Albert Mus. had a ladder as a mark. These marks are of especial significance because they almost all also appear on differant maiolica with other decor, which they, on which we will latter return, already after their style lets us similarly place them as early Florentine work. See mark table at end. Through it the attribution also of these pieces & the entirely discussed finds from Florence get a further proof.

Very frequently we find under the handles of these vases little stars which of three seldom of two crossed short lines are formed and some times at their ends have little balls and soon single, soon in greater number appearing. They are only under the handles where the artists mark was accustomed to stay and there they in the point where each as such given Initials are placed, as for the circumstance that they find themselves so frequent are we entitled to look at them as Workshop marks accuratly arise as kiln marks of the potters. The House or the quarter of the pottery master is called also well the House of the star or to the star. Another in a less pronounced mark on which we above already have made a remark (a ladder (on a vase with rampant lions in V & K + Albert Mus. and a pretty damaged vase with a similar motive formerly in Bardini coll). one seems to point to the Hospital Sta M. della Scala. but the shield of this hospital had in stead of the cross over the ladder which apparently shows here a bier represents; also we find never emblems or shields represented under the handles. Apparently ~~it was~~ the house of the potter was called zur Leiter scala. We find these marks also on differant Florentine majolica of almost the same date as we will see later.

Beside the decoration with the stylised leaf decor there comes also in this blue decorated ware exceptionally also a few single anomalous designs, which are not founded on Spanish design. but resemble much more the old Italian decor. The piece with the piquant scale design which covers the entire body, through the crutch on the handle manufactured for the Hospital St. M. ~~Maria~~ nuova, Coll. A. von Beckerath in Berlin Taf. XIX middle, has its forerunner in a primitive piece in the Coll. of Count Liechtenstein, while the great vase with the decor which is similar to the teeth of a rake (after the mark of a Master S. Wallis Fig 27,) a decorative motif only improved which we already have found on a primitive Sienese jar. This uniform but very efficacious and the nature of the thick flowing cobalt color show also especially corresponding ornament such as we see represented on the primitive Sienese jars; as in a little vase of the Leipzig Museum. The same ornament we single examples of these vases on the ~~neck~~ themselves or as a frame of the decor on the bulge of the piece by the handles (see 19 ~~middle~~) Also one of the little basins & plates which are come complete to us (mostly badly repaired) has an entirely similar decor. Those deep basin, which in the excavation for Bardini's trading house were excavated show in the middle a broad white bandwork which is decorated with thick blue dots and as a framing a leaf work, which one finds in similar drawing on the side of the handle of the great Wilczek piece (see 19 under).

The little Florentine pieces with the deep blue decor (I know, taking from that Wilczek piece which we have spoken of, only three complete which are shown by Wallis (Mor.-Ital. ware Fig 42-44). have in general the same character as the vases. Yet they have all reddish shards, well because they from regard to their determination must have been burned darker and ~~two of~~ them have not whitish but pearl grey grounds (Coll. von Beckerath & Bode). One has to account for these pieces through failure of the glaze in the fire or ruin through moisture or other influences in the ground. That is moreover not sure for the most of these early glazed majolica pieces are found in old pits. They have moreover throughout not changed and the same on these both pieces is the blue color entirely well preserved but the glazing is attacked. We also know a few pieces and fragments of such, which likewise have an entirely similar grey ground (Taf. VIII). The choice of these grounds are apparently due to artistic consideration and is a proof more of the fine colouristic sense of the Florentine Potter of the beginning of ~~the~~ XV cent. On the grey ground tone the deep blue of this decor is especially fine; around this the painter has laid in the little piece on a grey ground an entirely light blue white color so thin that ~~it~~ by burning is raised in clear little points as a similar effect is effected in the old Japanese ceramics. In the large piece this is held ~~to~~ the ground in a net of similar fine crackling.

We have already mentioned that these pieces of majolica with deep blue decoration show many relations to older pieces which we could point out as Florentine work. So in the splendid large pieces in the possession of Count Wilczek see Taf XII which beside the plastic decor, which surrounds the Pazzi arms in the middle shows on the side some similar blue leaf decor with stylised animals between leaf tendrils as in this ~~vase~~. Here the cobaltblue has become in the fire in part melted or blistered, and the leaves show yet ~~naturalistic~~ resemblances of wild grapes, ivy etc, so are these great show pieces are definitely due to a time when the potter made his first assay in the decor with the cobaltblue. That these are close to the fabrication of the other ware decorated in green, as we have characterized them above, a pair of little vases in the British Museum shows in which the entirely similar decor, on both on each side a singing bird between the accustomed fernlike leaves is yet enamelled in soft green. Wallis Mor. Ital ware Fig 47 48. On such a vase whose present owner is not known Wallis Fig 40 are even the animals: on one of the sides a bear on the other a hound which chases a hare, enamelled in thick pastelike Blue. while the leafwork of the frame, with the regular drawing is enamelled in brilliant, standing out green. In a similar green, is the emblem of the Hospital of S Maria Nuova the crutch shows the staff as ~~is~~ decorated as in the accustomed blue vases, on the handle. Also one finds occasionally on vases & basins with blue decor little flecks of bright green color which obviously from superficiality appear in the piece and were not removed. Doubtless also besides the pieces in blue also some decorated in Green.

The deep blue enamelled oak decor becomes almost ~~suddenly~~ ~~the~~ out side of the practice or out of fashion. Later is seem likely ~~that~~ the same workshops which show the same marks, seek to manufacture other designs namely such as appear to imitate hispanomoresque ware. The latter were through the development at the same time of the majolica fabrication in Valencia only now become popular. These charmed the the Florentine potter to copy them himself and these were through many decades popular in the Arno state. There have come to us a number of vases in Blue decor which the decline of this technique show in different wise. Seen from single pieces mostly with bare leaf decor whose execution in color & glaze is already falling, then show more equally worked vases for the Hospital of St Maria Nuova with springing hounds between stylized leaf work (one of which in Kestner Museum at Hannover, the other in the Berlin Kunstgewerbe, two in coll Imbert at Rome see page 16 right entirely in the same page 20, decor but the blue color is here no more drawn with thick flowing paste but thinly laid on. and worked thereon tired, languid & dark. I also it is right in its art. The mark S shown on the handle that the same artist manufactured the more of these represented through their enameled look especially drawn blue vases. Dark blue color two others show but without the high execution show two other vases belonging together (one of which in coll. F v Marcuard at Florence the other to Prof. Elia Volpi + Palazzo Davanzati Abb 33. whose leaf work around the monogram extending in a ring has well a Florentine spiritual relationship already ~~anamolous~~ broad drawing. The Mark V with a cross stripe which both vases show, is to to me not known on other vases.

Florentine Majolica with decor after Hispano Moresque design. P 21.

Already the glazed faience in pasty blue decor shows the influence of Spanish majolica which since the beginning of the XV cent in great number particularly to Florence were exported, had made on the Florentine potter. By degrees they took this so directly for a copy that the Florentine majolica fabrication through almost a half cent. was held fast in the charms of the Hispano moresque was that they almost ~~took~~ part in each new mode of the Valencian potter. This appeared in more or less free wise so that the majolica of this kind namely the early time, belongs to som worthy work of the Italian potter of the Quattrocento. The Italo moresque ware, as one can then know it, is entirely specific and also exclusively Florentine, Florentine as always in the further sense understood as comprising the entire territory of Florence; a fact from which itself the surest beginning for the determination of other examples of primitive majolica of the same time lets them produce as Florentine. This from the first sight rash phenomenon is founded in the sense that the trade and the relations of the bankers of Florence with Spain especially with the cities of the East coast particularly with Valencia had followed after the fall of Lucca and Pisa. Florence had then far overtaken all other places in Italy and her competitors as Naples & Genoa furnish no single majolica industry. Literary proof shows how much the ware of Valencia especially in the zwanziger years of the Quattrocento were treasured by the Florentines, the expressive shows itself moreover the preserved pieces of this ware: there are yet as has already appeared, enamelled hispano moresque plates and pieces almost even so numerous if not quite as numerous which bear arms of Florentine families as those with spanish arms.

The imitation of hispano moresque ware begins in Florence almost at the same time with the demonstrable appearance of this renowned Spanish majolica in Italy in the beginning of the XV cent. The flourishing industrie of glazed pottery with lustre which in South Spain, namely in Valencia, bloomed under the Moors had founded itself within the Moorish population also under subjection of these citizens to the overlordship of the Aragon rulers in the middle of the XIII century. As they themselves had developed under the first period of Christian Lordship, on it we must only a supposition put forth for pieces of such early ware have not been found except only in fragments. Yet we can now thanks to the groundwork of A van de Put, work appearing in 1904 (Hispano-moresque ware of the XV cent, follow this Spanish majolica at least up to the beginning of the X[illegible] cent.

Then they lead us even already into such perfection that we must take an earlier development through a century or longer.

P22.

In the oldest known design that the principal part of distinctive ornament which Van de Put calls Mock arabic inscriptions; an ornament ~~that~~ copies arbitrarily superficial cufic lettering which, broken with groups of arabesques in a deep blue color on a ground with little flowers dots and strips in lustred gold see P22. already these designs were copied in Florence and to be sure contemporaneously as the form & technique of certain pieces show. a great deep plate of solid shape and thick body which came to light under the Palazzo Mozzi in Florence (fig. 22) shows such a design almost a true copy. Fragments of little ~~basins~~, with the same decor of entirely abridged form ~~have~~ been found in the earthworks in Florence.

The high prize of the Hispanomoresque majolica: the painting in Gold & in gold lustre, the Florentines potter could copy: on a hundred years later did Master Giorgio Andreoli at least so it seems found the gold lustre and ~~[illegible]~~ stays a secret in his workshop. at least so one believed up to now but after a series of shards with fine gold lustre which were found in Florence and which ~~differ~~ the same as ~~the~~ Hispanomoresque in form, show not inessential differences in glazing & decor, is it not excluded ~~that~~ ~~those~~ ~~[illegible]~~ the general broad outlook can not hold these unrecognized, yet it needs for a decision the procuring of rich material and a thorough comparison of such pieces with the doubtless Spanish ware. The origin of lustred ware in Tuscany could be ~~truly~~ ascertained through that yet it remains always possible had manufactured them in Florence; it is to us yet historically handed down that in Siena already in the Quattrocento that the technique of Gold lustre had been known through a Spanish workman. at all events the mystery remains, whether it was truly known in Florence or single little workshops, in which it was guarded and was lost again with them. In further circles of Florentine potters one did not know the Gold luster, one forgoed in his first primitive imitation of Hispanomoresque in Florence also for a substitute of the Golddecor and placed himself ~~only~~ on a decor in a deep cobalt blue which is drawn broadly and thickly thereby moreover seeming yet tolerably unattractive. On the improvement of the working of this color one was above all ~~[illegible]~~; the Florentine Vasai found himself soon a means therefor in the pasty charge of the sticky flowing enamel colors in which each of the above mentioned vases have executed, the oldest really artistic art work in Tuscan majolica.

While ~~[illegible]~~ for this ware ~~[illegible]~~ only ~~[illegible]~~ the meaning of the decor but ~~cannot~~ point out direct influences before for hispano moresque or near East faience, other sorts of somewhat younger Florentine maiolica show their support so clearly on hispano-moresque design. They borrow their motives again from the faience of Valencia in which about the middle of the XV century a neat plant decor of more naturalistic finish was perfected. In the oldest to us known examples of Valencia was the above mentioned leaf-inscriptions and the old moorish arabesques and leaf decor was stiffened into geometrical designs; but the naturalistic sense of the Quattrocento made itself little by little current in the moresque in drawing of their pottery: In the middle of the vessel, in place of the coat of arms, one placed now by preferance a single animal and surrounded it with slender leafwork on which were placed little stylized leaves & flowers. The flowers stereotyped little globules, mostly of six globules around a middle one and similarly arranged schematically the scanty leaves; the ground is filled with little dots which like the leafwork is enamelled in dark blue (see 23 below.) Also this design one sees to have been already used in Florence, p 23 as it was growing up in Spain; the piece shown above to the right on page 24 a piece similarly found under the Palazzo Mozzi. The entire decor is entirely enamelled in blue much influenced in its color through the damp.

A piece of the similar Valencia decor is a great albarello in my possession Taf XX. Neck & mouth are especially adorned while the decor of the body is divided into Zones. In this as in the similar ornaments of ~~the neck~~ are stylized ~~flowers~~ so that they on the white ground stand out singly in a circle, in thin waving lines of bearing stems whose lines are marked with dark spots. They are either so formed like open cups that six little balls around a similarly sized central ball, or they are made wheel shaped where six balls are placed on the end of spokes. It exchanges a zone with such open ~~sepals~~ ~~cups~~ with another in which ~~these~~ flower ~~sepals~~ alternate with sphere like ~~stars~~. The shoulder of the neck is decorated with spiral scrolls between parallel stripes. These scroll work fills the ground of the single stripes. The drawing is laid in in tender soft blue while the inside of the flowers, the stripes and the scroll work are filled in with an entirely pale greenish yellow which in its color and the hasty thin drawing of the work resembles in not an improper way the greenish gold of the hispano moresque work. A similar albarello is in the coll of Imbert in Rome another in the Victoria & albert Museum (Wallis albarelli Fig 21.

As here on the decor of the Valencia pieces the flowers are employed as a Leit motif for the ornament, so are in an other species the Florentine pieces, of which a greater number is preserved which employ the leaves in ornament in an entirely similar manner as the appointed motif in the same Valencia ware. The body of the pieces of which the well preserved pieces are mostly short albarelli is again decorated here with points reinforced with circle formed designs in which appears a single three leaf while the ground is filled therein with points of little scrolls with single hasty leaves (Wallis albarelli 21 & 23. In the middle is a place for a stepping bird ~~or~~ as in the ~~pot~~ in the Vic & albert Mus Wallis 44 reserved for a young mans head whose sheet (statement) enough the same foolscap form as similar had heads on vases with the deep blue decor (Taf XXI) p 24 The ~~painting~~ in all these pieces is put in in a strong blue. One such an albarello on the back, the Initial letter A is represented. This albarello is entirely similar in drawing to a bowl decorated in a similar manner in my collection see p 24, which similarly also from the roof of [illegible] house comes. If we then do ~~[illegible]~~ set their origin not much later than ~~the~~ pieces with the drop decor of similar pattern, so speaks also the headdress of the youths on one of the basins and the manner ~~how~~ he concludes in ~~this~~ Zaddeln therefore that the Florentine pieces so decorated are mostly not much later than about the middle of the Quattrocento.

While in these pieces the spanish decors are imitated with seeming truth, we find in other related majolica the decor ~~in~~ in more or less free manner is founded after the taste of the Florentine potter. So we see in a great albarello of the Vic+albert Mus. in stead of the cross formed leaves with single flowers, really, ~~[illegible]~~ brought under not allied circles, in which each the little flowers or leaves are placed together as ~~is~~ is a posy. see 23. Yet regularly such a posy like decor is distributed on two great handled vases with small mouths as represented fig. the coll Figdor in Vienna, wherein on the foreside a womanlike profilehead with high headgear on the back a phantastic sphinx with a headgear in the form of a Bavarian fanciful headdress of happy memory (pl XXIII). Also here the Costume shows an early appearance, somewhere about the middle of the XV cent. The painting ~~also~~ in these Vases is given exclusively in a not very strong blue. As the hispano moresque design in always capricious manner was carried into Florence and from there farther into the rest of Italy, therefore one finds in the great museums and Private collections many examples of which ~~of~~ reproductions are given in the publications of H. Wallis (Fig 37-38-57)

One of the principal designs of the Spanish ware in which a scattered design of little three leafed with star like flowers and cork ~~[illegible]~~ screw leaves (seemingly represented the (hedge?!), which is arranged around the little inner shield regularly with a coat of arms and the entire surface inclusive of the border is decorated (see P 25 below) seems to ~~have~~ enjoyed in Florence considerable popularity for they hold get comparatively many pieces with arms of Florentine families. The copy of these designs must especially have ruled the ambition of the Florentine potter. That this Spanish ware Spanish ware forgoed the brilliant blue in Decor as ~~the~~ earliest designs show and employed the painting of gold and dull blue, was in the copying through the Florentine worker a satisfactory sign, in the main difficult ~~because~~ the painting in gold seems to have become secret

In fact the majolica of this kind which are not preserved in even so great number and of which fragments have been found not seldom in the excavation in Florence, are not so prized and peculiar as these, to be sure dispersed and less in number than the pieces with the high blue decor. The imitation of Spanish design page 25 is here a precisier but also carefuller and one thereby has the power not to the ~~crown~~ offset the crown of it all the Goldlustre. The artist strives himself for that least of all to give again the rich pleasing impression of the decor; this has to him succeeded mostly right well ~~for~~ a different way. In the beginning they have, as a plate in the Berlin Kunstgewerbe museum (ill p. 24 left) shows only in nearly imitating the color effect; they have for that as in the forenamed designs, the Spanish designs in only one color, in a strong blue given again and have given the design much simplified. Through that already these Berlin plates which in the composed drawing fits closely to their type has a peculiar charm. Very soon will moreover these designs be very symmetrical. The little flowers and leaves tied together by a few crossing strokes in blue color were thereby attached to little stars, the tendrils to a frame work in dull strokes of manganese for the flowers and little yellow dots which are distributed entirely hastily over the surface, could from a distance remind of the impression of Goldlustre, to be sure only from a distance. Where the painting is outlined, this is shown through blue. The arms which on the pots vases and plates never almost fail are in the same color: manganese, blue and yellow. These arms are, so far as they can be settled — and that is in the greater number of the pieces, are exclusively ~~especially~~ those of Florentine families. On a great especially fine plate, formerly in the Bardini coll. one finds the arms Boncian (p. 25) on a smaller of the coll. Imbert; de Lunori, while apothecary jars along figures together of which examples are in the V. & Alb. Mus. in Museo nationale in Florence in coll Figdor, A v Beckerath & other have the beautiful arms of the Martelli, an excellent pot in Mus at Oxford the arms of the Alessandri. Fragments have that of the Altoviti. An interesting cup of the coll. Bardac in Paris with in primitive majolica, a pot in Berlin private possession, Plates & pots in the Rijksmuseum at Amsterdam show other Florentine arms see p 21.

After the form of the shield, this design is come about the middle of the XV cent and is found in apothecary pieces until the beginning of the XVI cent. By degrees they held themselves less strongly to the foreign influence particularly when one did not understand the designs; one made the flowers larger, gave long leaves to them, in the form similar to saracenic arabesque, kept moreover the color and the ground with a slender framework in manganese. Also such pieces, mostly albarelli and vases of apothecaries have as the rule arms which belong to Florentine families. If about this time apothecary pieces with the different Florentine arms came in so one has his ground for it that the manufacture and the sale of medicaments, drugs, perfumes etc were a prerogative of single prominent families who perhaps had imported these things from the Orient. p 26

Like the coats of arm, so there now also appears on the pieces frequent artists marks. Of these appear on some of the entirely trademarks like products so that a good proof that they were the marks of the whole workshop not only of their makers. Above all they were only freely placed on the Vases & pots under the handles: in the plates, marks & inscriptions come first in the beginning of the XVI cent since then this came more & more in the foreground of the Fabrication as one employed them as show pieces on the credenzas. Of the marks, which I have noticed on such pieces the most frequent is P.P, One finds it on the little vase with the Martelli arms, on a similar Boccale with the Marzocco in the middle (1907 in dealers hands in Florence) and on a great Caffagiolo pot with the arms of Leo X in the Vic and Albert Mus. The marks ff we find on a shard with such decor also on Florentine majolica of other design. Even so we see the mark S on the pot with the arms Alessandri in the Ashmolean Museum at Oxford already on most of the vases with the enamelled blue decor and the potsherds with such decor. These pots stand apparently ~~of~~ different decades after the manufacture of these vases also ~~have~~ originate from the hand of the artist under whose ~~man~~ agement followed that endowment of the Martelli apothecary shop with majolica pieces, so is it apparent that perhaps a similarly named son or a neighbor employed the marks. In any case there is the ~~proof~~ of sense that we here come upon a mark which cannot be questioned as a Florentine potters mark.

A little later than this excellent ribbon leaf design entirely in Goldlustre there comes in Valencia the simple but strongly worked vine leaf decor (see pa 27 below). Also these were not only exported for Florentine families for single specimens and plates, as the arms on pieces preserved in our Museum shows. ~~There~~ are already a few entirely worthy high vases with broad handles and ~~six~~ large pots which was manufactured according to the arms for one of the Medici, preserved in the Berlin Kunstgewerbe and in the wit. Godman at London. No wonder that the Florentine potter sought also to realize this design. ~~Its~~ charm moreover lies moreover so much more in the opalescent gold lustre which now bright & white, now is weighty and surprising so ~~that the~~ Italian form, which did not know the secret of the lustre, less knew how to begin about it, they have for ~~that~~ reason, so far as instances show ~~never~~ copied the rich design with the little vine leaves but only ~~that~~ with the larger more isolated ~~examples~~ leaves and too not for costly vases but only for simple apothecary pots and (ointment?).
One of the finest pieces is a plate with the Medici arms in the Museo Nazionale in Florence which, there show the seven balls of the arms ~~another~~ yet combined with the lilies of France allowed Piero de Medici by Louis XI in 1465 was manufactured
[illegible] to service made for the

Here appears a band with frise work inside a broad somewhat indented border. This plate whose uncommonly sober drawing and decor show us how these Florentine wares resembles for high pretension were made for it, and it has a deep warm tone which is especially rich in color. The principal color is a dull blue in which the drawing is done; then a Turkish blue, yellow and a bright green are sparingly but in a workmanslike manner employed.

The apothecary pots with such vine leaf decor have their classic origin in an albarello of Valencia Ware which appears on Hugo van der Goes famed altarpicture of the Adoration (painted about the year 1476). Similar Spanish apothecary jars ~~have~~ preserved yet a series (see 27 bel

But in the, page 27, Florentine copies, the bands with the vine leaves are not horizontal but mostly vertical. the great vine leaves show themselves in small vertical strips through which the body of the pieces are divided into similar large divisions. They seem through that like the boughs of leaves if these were arranged in similar wise on both sides. Then they moreover mostly only on one side and then always turned towards the right and entirely regularly arranged, the leaves have in spite of the Upright twigs a similar horizonal drawing as in the hispano-moresque examples of this kind. The drawing is in blue, the leaves are alternately enamelled in blue and green; only in the twigs & the framing does one find a bright greenish blue. Where the leaves have an inner drawing it is simply outlined in the color, so also in the Medici plate. About a dozen of this albarelli with vine leaf I know in collection: in Vic & Alb. Museum, in British mus. in coll. Beckerath, in W. v Seidlitz in Dresden, in my possession. Three simple apothecary jars (in Vic & albert mus & my coll) show on the front a shield in a wreath which Wallis (Albarelli Fig 6) gives as ~~that~~ of the family Mezzovillani of Bologna — whether rightly or not? The necks of this piece show a vine design in horizontal band; we see it similarly in an illustrated (Wallis Fig 7) large albarello in the Musée de Sèvres of severe Spanish design of similarly drawing in the middle of an irregularly decorated bodies. An old apothecary whose whose stock of pieces was sold about the year 1900 in San Romano, had somewhere about a half dozen of these albarelli with vineleaves: after the hasty and for the time now drawing but of interest through a half moon ~~also~~, the arm of the Strozzi? Fragments of similarly decorated ware also of plates or pots come not seldomly forth under ~~the~~ finds in Florentine finds.

From the vine leaves as from the concentric circles design of Valencia ware one finds many examples among the Florentine ware of the second half of the Quattrocento for the time lightly uncultivated sometimes rich copy. N 30 abo

In other designs of the Florentine potter of the XV cent it is on the first glance not so easy to know so easily in its origin from Islamic designs: the pomegranate design ~~of~~ as one can know it after its relationship with the known designs of oriental or Italian stuffs of the same period. It seems not do have been taken directly from moorish or islamic Majolica but after designs on tiles, mosaic work. The motif appears in the middle of the Quattrocento and develops typically from the first, and develops little changed until the end of the cinquecento is also developed in form & color. It comes on high & low albarelli as on vases and plates regularly in similar drawing & color. In the short apothecary jars one generally four rich split blue flowers with single yellow dots which like a Pineapple and which stand out of leaves arranged around the body of the piece. They have a small light green forming from which peep out a yellow flower. In the vases & high albarelli (Wallis Fig 69) these flowers are on lightly drawn blue stems which have little small bright green leaves. In comparison with the mentioned already mentioned kind with flowers decor the color is here of light work although the leaves have mostly flowers of dark blue color. This strong blue with the bright green and the orange colored yellow which in the earliest example in the inner drawing becomes somewhat purple gives altogether such a color as we do not know on the primitive Florentine majolica's. For they are doubtless Florentine which the finding place shows as well as the frequent marks and the rare coats of arms which we find on them. Also almost all the pieces which have come into my hands in thirty years came to light in Florence or its neighborhood. The great store of old pieces of an apothecary which were sold about the year 1880 and from which came the vase represented on Taf XXVII show almost only pieces with this decor but mostly of later date. The rarely discovered plates Taf XXVI have so far as is known to me only Florentine coats of arms and the marks are those of Florentine potters or show the marks of Florentine apothecaries, such as the lily, the half moon (Strozzi?) etc. On early pieces the mark PL° (run together) appears which already had appeared on a vase with pasty blue decor page 29 (the piece, Taf VI above right, represented with such decor has on the reverse a great pomegranate leaf) and the mark PL & PS run together, P, b° f° e H run together etc. A few of still greater vases in Museo Correr at Venice, which after the limitation of the color to blue (except a very little deep yellow) show after the hasty drawing the design already in decline, show a mark of PL & A joined together and over it the year 1538. These marks tally with those which were given by [illegible] under the early Cafaggiolo marks. By the arms one recognizes those of the Florentine families of Carducci and Ardinghi.

As the

The Valencia ware of XV cent and the later period has scarcely at all exerted an influence on Italian majolica fabrication. Thereby that the Spanish potter in design depended more & more on the painting in gold, he avoided himself the copy of their Italian colleagues. For the design in itself which now shows itself in tiny little now in large designs were without the gold lustre (on the Italian pieces were) not suitable for the rich show pieces such as the Cinquecento sought. Instead the majolica fabrication in Italy grew strong to a self supporting blooming art ~~as~~ that the Spanish ware was scarcely less demanded and one did not think any more on their copying.

To this ware it is related in the designs of flowers but very different in the treatment of drawing & color is the decor of a pair of plates which were both found in excavations in Florence .. the little one with a coat of arms with standing lions in a characteristic Florentine shield (in my possession), the other with a child's portrait and the inscription Memento formerly in the possession of Stefano Bardini Taf XXVIII. In both plates there is a broad band with a garland of flowers which in drawing & ~~[illegible]~~ is very similar to the pineapple form but otherwise are shown. In the little plate the little inner frame shows the little hispanomoresque vine leaf which also is enamelled on the reverse under the to us known mark N of the old Florentine. The colors are nearly the same and come so strong but the drawing suitable more delicate in the work. The beginning of these designs we must set after its style in the third quarter of the XV cent. Fragments of later handmade ware of this kind one finds not seldom in Florence.

Of all of these here described many typed, more or less free copies of hispanomoresque ware of the XV cent we finds only in Florence in deep excavations & that too in greater number. The arms which are enamelled on these are exclusively those of Florentine families and public institutions in Florence and the complete pieces which have preserved to us in this ware come almost exclusively as far as we know from the apothecaries, Palaces and villas of Florence and its surrounding. Also the artists mark which one finds thereon marks which early already were ascribed ~~on those~~ pieces of the so called Caffagiolo ware and in part appeared on the Caffagiolo pieces of the beginning of the Cinquecento or there is the other which we find on the primitive Florentine vases with the rusty decor. Then if we wish to give ~~the unexpected~~ the credit to the Florentines who again lead the Italian art to a new unrealized height and also the artistic work newly beloved a new culmination in pottery or if – that least of all is the case – the material would not lie at hand so let one not yet doubt that taking all this reason together that these primitive majolicas were made under the influence of Valencia ware in the workshops of Florence & its neighborhood where the potteryplaces practiced unbrokenly since the Middle Ages.

P29. Florentine Majolica with Gothic Leaf ornament and with peacock eye design.

The different kinds of primitive majolica which we can tell now ascertain as Florentine gives us at the same time ~~a number~~ good grounds to suppose that also a number of other similar dated primitive majolicas are Florentine ware. They let us know all a more or less strong influence direct from the Islamic art or or that of Spanish influence and shows already throughout of Florentine origin; also the arms are which we find on them, regularly those of Florentine families and even show marks of Florentine potters. Yet there appears in contrast to that Italomoresque ware, ~~in~~ these majolicas the naturalistic traits of the time showing in stronger wise and old traditions of Gothic time mixing itself with modern artistic examples of decorative motives taken from the antique with experiments of freer artistic treatment. Also here there results if one brings together the scattered pieces in the different collections ~~and~~ easily marked group ~~which~~ after their design as well as after their color & form Cats is known as proof of an new departure and occasionally of one & the same workshop or of the same majolica makers. We wish here only to point out for a nearer consideration the principal designs which are especially typical and which have held themselves for the longest time.

The compact great leaf design which we have come to know in the early Tuscan majolica from the End of the XIV and from the beginning of the XV cent is alive in a leaf decor which is especially abundant in the last decades of the Quattrocento before all as filling on the side of coats of arms heads, portraits of animals but also alone as the principal decor. This decor finds itself especially abundant on the flags strewed over all Italy, partly complete in place on spot as in Naples. Viterbo, Venice Bologna, Parma, Rome etc and are partly preserved in single pieces. This circumstance ~~[illegible]~~ says the guess sure that this design was manufactured in many places. Anyhow it is more than doubtful that in all these places was supported an important pottery industry. In Bologna one knows of a Faentine potter as the maker of the important tiles in San Petronio. And if we remember that Scilacino da Magino in 1488 through his brother Benedetto ordered 20,000 tiles for his building in Naples, so also we ought to take from that that Naples and her neighborhood had for majolicaware no sufficient Potter. Therefore it is likely that the tiles of the Caracciolo chapel in S. Giovanni a Carbonara in Naples which must have been laid soon after the death of the founder (1432) in any case moreover before the middle of the XV cent, must likewise be imported. That one went to the foreign country likewise for such pieces, the Spanish pieces in the Borgia Apartments of the Vatican! The tiles also do not leave us the assumption, in contradiction to the majority of the remaining primitive majolica's that they were manufactured in the place of their employment; we might also from the hasty character of these great leaf & flower design in the tiles, shows, that they were sold in all majolica workshops, so it is in the striking relationship of design & color of the tiles of the caracciolo chapel in Naples with the proven Florentine majolica of this time, the supposition is much more warranted that already then Naples was provided with with Florentine majolica of this kind and that these had proved right for that floor.

This leafwork motive of broad reedlike drawing noted clean & neat, is found as a filling at the side of coats of arms Emblems, portraits or figured representation which already lets us conclude as to their origin in Florence. Especially characteristic is therefore a great squat jug of the Coll. Figdor T.f. XXIX. Here is the central field is represented a striding lion which holds a lily in his paw, the Florentine Marzocco with the city arms of Florence. In the inner framing one finds a clean leaf and flower ornament which is similar to the early deep blue Florentine majolica and almost similar to single ones of the tiles in the Caracciolo chapel. As a frame to the coat of arms this leaf ornament alternates with the neat decor ~~also~~ in two short albarelli with handles in Coll Wallace London F. 13 + 14 Wallis Albarelli in the coat of arms a standing Lion on the reverse a waterfowl. The handles have here an anomalous rich form and decor taken from early Valencian vases. The deep colors, cobalt blue, manganese and sometimes green & yellow are the same as we ~~already~~ find on the already spoken of Early Florentine majolica. The British Museum (Wallis Albarelli Fig 11 & 12) possesses also piece similar in color of compact form but with the customary handles, which appears in the especially strongly drawn leaf work, the half figure of a nude man and a maiden wounded by lovers arrow. Under the handles appears the mark P, which appears on different other Florentine majolica of the time. Similar vases, pots, plates and apothecary vases appear in most of the great collections as the Victoria & Albert Museum, the British Museum, the Louvre, the Florentine national museum, Coll Pringsheim (see Wallis Early It majolicas (Fig 10, 42-44, 60, Albarelli 31, 43, 47, 48, 51, 53 etc. They ~~that~~ are related with the formnamed pieces in decor, color & technique are for the most part Florentine Fabrication.

Especially Rarely is this ornament on the reverse of a piece which bears a coat of arms, a head or something else on the front. When it is moreover employed also as the chief ornament which seldom takes the form of the reed like leaf work (Wallis Albarelli F 17, Taf XXXI right, ordinarily the form takes that of a great leaved flower or cut leaf. This covers either without ~~that~~ frame or with little filling ornaments between the whole body of the pieces – so in many preserved Albarelli of Coll Bacharach (Alb 28; – or is filled with single flowers if the Albarelli has handles, in similar framing on each side of the piece. Isolated these flowers appear already on the
31 reverse of the majolica with pasty blue decor as two short pieces with a manlike bust picture decorated vase in the Coll Imbert shows Taf 61 right above. They are similar & hastily drawn entirely in dark blue, but without the high relief of color which it shows on the front while the flowers are drawn ~~and~~ show a more or less strong purple & sometimes a green. A beautiful example of this kind is ~~in~~ the Museo Nationale at ~~Florence~~ Taf. XXX

in which the handles have the same diminishing form ~~as~~ like those on Hispano Moresque designs ~~as~~ in the two above mentioned Albarelli of the Wallace coll. As there the lean ornament is placed on in the flowering manganese similar like we find it also on the leaves of Florentine copies of the Hispanoresque ivied leaf decor. (see Taf XXIV) Among the pieces of a private apothecary which came into the dealers hands a few years ago were a number of similar Albarelli with this decor Taf. XXXI left. Also a large plate in Vic & Albert Museum which shows in the middle a water nixie and on the border a similar flower decor but alternating with other flower ornament, ~~[illegible]~~ with known as Florentine for it bears the arms of the Florentine family Sassi in one of the fields of the broad border Taf XXXI above. The decor of these plates strikes one as similar to the tiles in the Caracciolo chapel; Very similar is a plate with long (Dülle spout) in my possession Pag 29 middle, which was found by a cleaning out of the Senkgrube of a Florentine Palace. Here the leaf design is arranged in a palmette like manner under the influence of antique design. The enamelled Vierpass which comes out from the Dülle, shows as far as color & technique the piece at latest is about the middle of the Quattrocento. In the color a deep blue predominates beside which a greenish blue & a manganese appear. The drawing here is no more outlined. Also in all other pieces of this kind the treatment & colors are again the same; the drawing is sketched in blue, the colors are Cobalt blue Manganese, and occasionally some Terrasiena and coppergreen mostly of very deep tone.

In almost all these different kinds of decoration a deep cobalt blue which in the majolica with the high blue enamel was especially liked in Florence, plays the chief role. In delicate color sense there is an other design which we in its forerunners we can follow ~~[illegible]~~ into the first half if not into the beginning of the Quattrocento. The colours are the same: cobaltblue, manganese purple and then sparingly & not usually Copper green & Terrasiena but they are not so deep & bright and if also the blue here predominates so are the different colours employed in similar strength. Throughout the color working is ~~[illegible]~~ cooler & tenderer. The ornament corresponds to that, whose leaf & flower decor, rollwork and parallel lines ~~[illegible]~~ cover almost fully the body of the piece.

In the beginning this decor, least of all in the squat pots is decorated with a large middlefield decorated with blue and yellow stripes in which a coat of arms, an animal or a large flower is represented. So in a little pot of the coll Figdor in Vienna Taf XXXII which has in the middlefield a cocks head the arms of the Bagno [illegible] shown already by us in differant kinds of Primitive Florentine majolica. The same mark one finds, similarly twice under the handle of a great pot in my possession Abb 29 left which was found in the building of a house in Florence. Here a colored flower still entirely gothicly stylized fills the middlefield similar to a pineapple fruit. A companion of similar ~~[illegible]~~ size and of almost similar decor which moreover shows in the middle field a running hound on a flowery field, has the mark ff (the second initial indistinct which we have already found on differant primitive Florentine majolica. A similar pot in Florentine trade hands has a single f as a mark. A smaller albarello of like design in my possession and from the same workshop has light flower design which ~~show~~ show themselves in many strips around the body: the colors are limited to blue & purple.

Coloristically this kind of decor is developed in a very rich delicate way in a piece which already shows the coming period of the Quattrocento. Here the ornament is simple; hand drawn stems with little blue leaves have on the point pale yellow flowers. The peculiar thing is here above all the color. The deep blue is with the pale yellow and in the framework with a saffron yellow & a bluish green placed together in an extraordinarily harmonious and delicate way. As the cool pale blue tone predominates the whole color tone and like the bright yellow is used as a change for the strong green of the inner frame, show a quickly refining fine color sense. The Museo Nationale in Florence owns an albarello in this decor, with a young man's head in the middle on both sides; the almost similarly decorated pair is in my possession Taf XXXIII. A hastily done pot with long nose in the Bargello from the arms on it manufactured for an ecclesiastical society have the similarly fine color but larger leaves in the decor. It is established as the mark P under the handle shows in ~~this~~ same Florentine workshop in which most of the so marked pieces among the early known examples with other decor. Agreeable also in Form and decor is a large pot with similar lip which is found in the Coll von Beckerath. Similar simple vase in the Coll. Imbert, in Victoria & albert Mus, see P 32. The chief piece of this kind, a 38 cm high pots the Vic & albert Museum owns Taf XXXIV. In pretty leaf work with flowers like pinks hold two angels in a wreath which gives the representation of a Love. Here tender color drawing joins itself with invention and light free drawing. A somewhat smaller pot with the Rucellai arms of so related invention & color, that they come from the same artist one finds in the coll. Pringsheim in Munich Taf XXXV below. As entirely similar ware was manufactured in this workshop in advanced time of the Quattrocento shows early exported albarelli in the same peculiar color design which after

The monogram of Christ were made for the apothecary of a religious society and found itself at last in an apothecary in San Romano.

One of the most peculiar and at the same time most piquant ornaments of the majolica of the Quattrocento is the peacock feather decor with the eyes of the tail feathers of a peacock. The peacock which already in the symbolism of the Oriental played an important role in the symbolism of the Oriental appears beside other birds if also seldomer on persian & Syrian faience. To the Italian the magnificent bird was an animal that their lively fantasy suggested namely also the peculiarity which one attributed to him. We see therefore that there utilized for the proper case of their shields etc especially his plumage and above all the eyes of his tail-feathers. The three peacock feathers in a [illegible] known as the device of Lorenzo Magnifico; entirely similar is the device of the Rucellai and it also appears again in the Este and other great families. Whether and how it was brought into the decor of Quattrocento majolica will in the renewed knowledge of oriental faience as the very rich finds in Syria Mesopotamia & Persia now quickly show and give doubtless in a thorough way the relation of Italy to the Orient. This relationship is not entirely clear.

Here and there the peacock appears & other birds in the leaf & flower work of albarelli and vases of the early Quattrocento (examples in Vic & Albert Museum, in Coll. M. Bardac in Paris — here between Gothic leaf work and otherwise;) but independent of that and very much more frequent at the same time we see the eyes of the Peacock tail feathers employed in a manner full of style in the decor of majolica or in peculiar drawing as the exclusive decor of the piece. Occasionally they are mixed up with the strong half gothic leaves. They are surrounded on it like flowers or sprouting like buds from out it and reminds one there of the known early pomegranate design on brocade stuffs (Wallis. Italian ornament Fig 41-42) As flowers they are also employed if they cultivate the border of a plate. So in the plates coming from Florence with the beautiful ~~great Gothic leaves~~ profile head in the coll. Bardac in Paris where again these great Gothic leaves are represented on the side of the Portrait Taf XXXVIII right; in a large dish of the Vic & alb. Museum, in the centre a young woman who ~~[illegible]~~ in a vase her wounded heart (Wallis Italian Ceramic art f 55)
In a little plate with an enthroned saint formerly in the Coll. Heinemann; especially in a small dish of the Vic & Albert Museum (from the coll. Salting with a very fine portrait, on whose border flowers & peacock eyes alternate Taf XXXVIII left

Abundant and efficacious is this decor when the peacock eyes cover the whole body of the piece placed against one another. This soon appears scale like and then under the influence of those scale designs in earlier times (on an albarello in the Dublin museum we find both designs beside one another [illegible] albarello

Fig 74.) soon in bandlike framing or alternating with little fields with single flowers (see Page 33 right.) In both forms the design appears to be seen in very primitive and hasty drawing, already in the late Srihei mezzo-majolica which are found in Siena, if also by the drawing it is unlikely that here the filling of the network what covers the pot should represent the eyes of peacock feathers.

From the design, in which the single peacock feathers which are enamelled in Purple, green & orange are bordered with a blue looped band drawn together one finds nearly example in my collection a low albarello in which the handling of the color reminds one entirely of the pieces with deep blue decor and dates to the first half of the XV cent Taf XXXVI As there the early enamelled work is recalled through the entirely pasty character of the cobaltblue so the experiment is here made to bring about a similar effect through the same pasty treatment of the purple. The artist has let run also the fat manganese as a border; but thereby the drawing too without shrinks together in the fire by the high charge of the flame, and because the manganese runs or the effect is not so capital as in the vases with the blue and also with green decor. The former the vase painter has employed the remaining colors in a similar manner but without impasto. The awkwardness in the mixing off in the firing of the Cavasina which besides seems remarkable is a further proof for the early date of these little pieces. As long as these designs were yet related, the entirely hasty and worked albarelli of this kind shows, which were found some ten years ago in the dispersed apothecary shop of San Romano.

As the decor itself shows badly if the place between the peacock eyes were placed flowers formed at intervals or if each were placed close beside each other, the color plate (Taf XXXVIII and the copy of the preceding head piece at the left are characteristic & pointed out examples. The Victoria & Albert Museum possesses the most beautiful example of this kind, also a large piece with arms Taf XXXVII; an entirely similarly decorated vase with arms in Sir Edgar Speyers coll. Different & many typical pieces, principally albarelli, with or without handles are found in the coll. A. von Beckerath in Berlin, Dr A Figdor in Vienna, Prof. Pringsheim in Munich, v. Marcuard in Florence & my collection, s.l. above. Occasionally the peacock feather decor are also arranged bandlike in a more or less series around the body of the apothecary piece which then only operates fortunately if the inscription frames the piece above & below.

We have already shown earlier that in all probability, how the union of
the peacock eye decor with the large Gothic leaf decor just as much characteristic
of the old Florentine as for the Faentine pottery works which appearing in old
apothecary vases of Florentine work forms a ground for this similar decor in
Florence as the principal place for its employment and also for its execution.
Coats of arms & marks which to us are especially useful for deciding
the provenance of Majolica appear more seldom in this decor. Where they
appear, they point again to Florence. So particularly in one of the most
beautiful pieces of this ware ~~[illegible]~~ as the above mentioned large piece in
the Vic & albert Museum (Taf XXXVII) They bear further the arms of the
Florentine Family Bardi (or Rinuccini) and under the handle one
finds the makermark ff. Accordingly they belong to the same workshop of-
which the Majolica associated with the deep blue decor of the same mark,
as an early piece, avers exialergue the role of Bardini shows and the Florentine
pieces supplied with other primitive decor as the same marks shows.
This pot does not be placed as Faentine in the excellent work on majolica
for his time may be dated about 1500–1520 but must now have been made for
lived in the middle of the XV cent. The same pieces current for the vase in coll
Sir Edgar Speyer which similarly shows to bear a Florentine coat of arms.

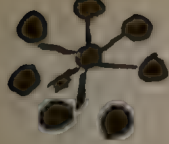
As a conclusion let it be pointed out that among the few
large plates with coats of arms, which apparently were made for ornament
over the entrance of the chapel ~~for~~ in some similar way, the larger number
are wellknown coats of arms of Florentine families. As the arms of Nicolo Corsini
of 1477 in Musée de Sèvres, that of andrea Boni in Victoria & Albert Mus. and
of the ~~family~~ Galli of the year 1466 in Musée Cluny. Here also are pointed out the decor
around the arms already on Florence.

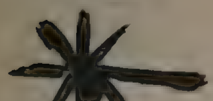
We have for our study brought together all the same majolica whose
decor is a near Eastern decor adopted, similar to old oriental work:

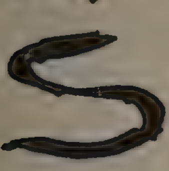
a great number perhaps the majority of the majolica of the XV cent
especially the most valuable namely those with figured representations
we have, as far as they do not show the former decor, purposely cut out of our
work in order not through such settlement or hypotheses to weaken the
result of our study. If moreover through further investigation in the same
direction, if through archaeologic studies and if above all through
scientific observance in the excavations & diggings in Florence and
especially in Tuscany the field should be widened and a firm foundation
created, established will doubtless also, a significant share of these figured decorated
majolica of the Quattrocento as Tuscan and especially as Florentine.
It will be then more clearly shown that the Florentine art after this
aim took the initiative and conduct of these works and the same
had taken in the community since the beginning of the XIV cent.

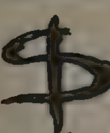
Finis.

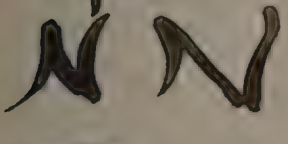
Marks on Early Majolica usually under handles.

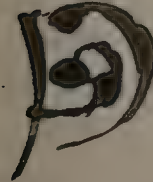

Mark on numerous vases with pasty blue decor. S.18

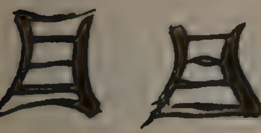

Mark on numerous pieces with pasty blue decor S.18.

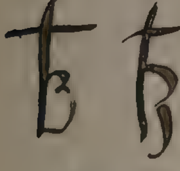

Mark on many vase with blue pasty decor Taf XIX left, on a vase with Hispano moresque Hackenruben design f 26 left and on a pot with large gothic flowers S.31 oben

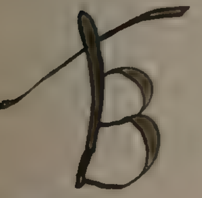

mark on a fragment with pasty blue decor.

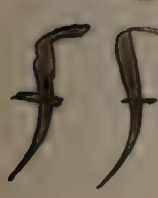

mark with pasty blue decor S.18 above, on the reverse of a plate with pomegranate decor Taf XXVIII left

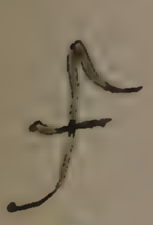

Mark on a vase with pasty blue decor Taf XIV S.17 below

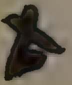

Marks on vases with gothic leafwork 28 left with pasty blue decor, with Hispano moresque decor Taf XXXII hispano moresque leaf decor around a portrait coll Bardac. similar Taf XXXII.

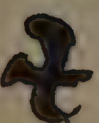

Mark on pot with gothic leaf + peacock decor in Coll Otto Beit.

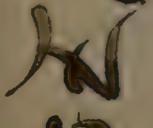

Mark on a pot with Hispano moresque Hackenruben decor Coll. Bode, Berlin 26 middle. also on a great vase with peacock eye decor in coll Sir Edgar Speyer.

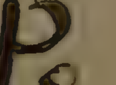

Mark single or double f on vases with peacock eye decor Taf. XXXVII with gothic leafwork Coll Imbert Rome with hispano-moresque Hackenruben decor (Fragment in Berlin Kunstgewerbe on a picture of C Crivelli in National gallery with pasty blue decor.

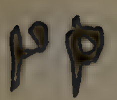

Mark on a pot with gothic leaf design in Coll. F. Marcard Florence + on an albarello with Hispano moresque tablet design.

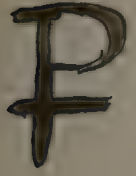

Mark on a pot with dainty leaf decor in Vic + albert. S.32 above


Mark on a piece with dainty leaf decor in Vic + albert coll S.32


mark on a vase with pomegranate field Taf XXVI right.


Mark on a vase with Gothic leaf decor.

 mark on a little vase with hispano moresque Heckenrüben decor S. 26 left.

 mark on a vase with gothic leaf decor in British museum + on a fragment with hispano moresque Heckenrüben decor

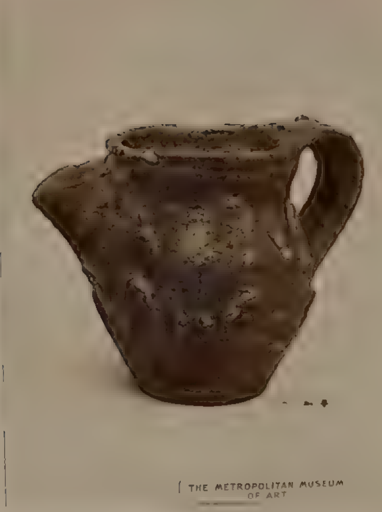
11.76.1.

Boccale or Jug.

Lead glazed Earthenware.

Carolingian, Rome.

Rogers Fund. 200 marks, about $50
Through Dr Bode, 1911.


THE METROPOLITAN MUSEUM OF ART

See Bode, Die Anfänge der Majolica Kunst in Toscana page 5. The first illustration is almost identical. Also Wallis, Art of the Precursors page 3 and ill. Fig 13 & 22.

Wallis: "Respecting the lead glazed boccali; where the glaze has no positive green in its composition the general color of the vessel is a kind of variegated yellow, a suggestion of raw siena with a greenish tinge. It is uneven in tint the surface has small hollows and elevations arising ~~from the~~ body not having been thoroughly levigated. Likewise the glaze has bubbled. Body where not fired is red, otherwise a dull grey.

12.45.2

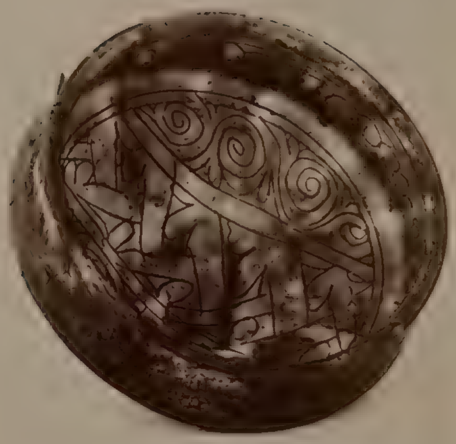
Bowl

Mezza majolica, Lead glaze

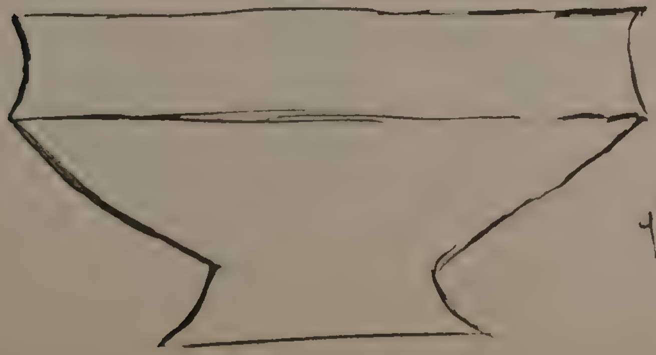
Byzantine, Found in Cyprus,

Gift of Dikran G. Kelekian, 1912

See Wallis, Byzantine Ceramic Art.
Also Dalton Byzantine Art & Archaeology P611.



Dalton"
The mounds of Fostat have yielded bowls & fragments of glazed sgraffiato ware also in which the clay body is first coated with a slip, the design then incised in the slip so as to expose the ground and the whole covered with a lead glaze.. This is almost all that we have to show as "Byzantine" through much seems by no means exclusively Greek. It is widely diffused and bears a close resemblance to the tasse found in Cyprus and the Italian sgraffiato ware of the period between the 13th & 14th cent.



Green and yellowish mottled glaze, unglazed foot, incised design

12.45.1

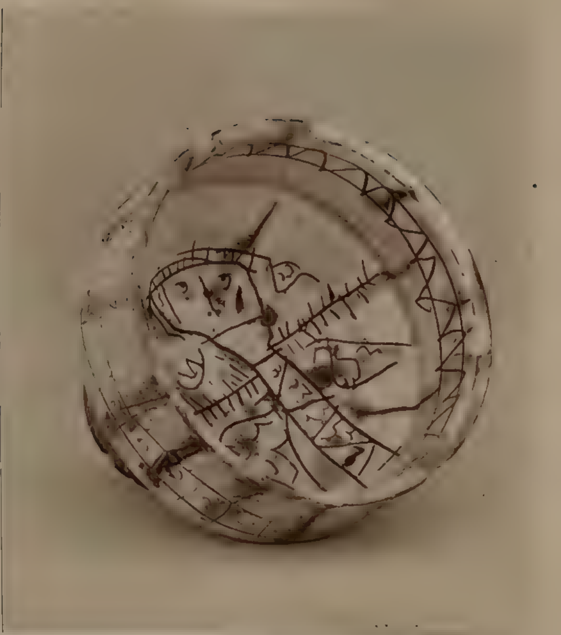
Bowl, Tazza

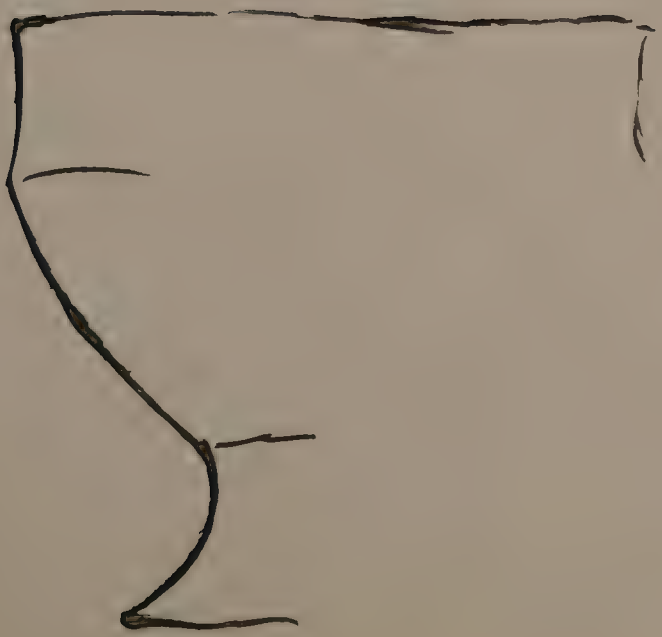
Mezzamajolica, lead glaze

Byzantine, found in Cyprus

Gift of Dikran G Kelekian, 1912

See Wallis, Byzantine Ceramic Art.
also Dalton, Byz. Art & Arch. P611.





Green and yellow mottled glaze, white slip, incised design, unglazed foot.

08·173·3
cat. no 2099

Bowl.

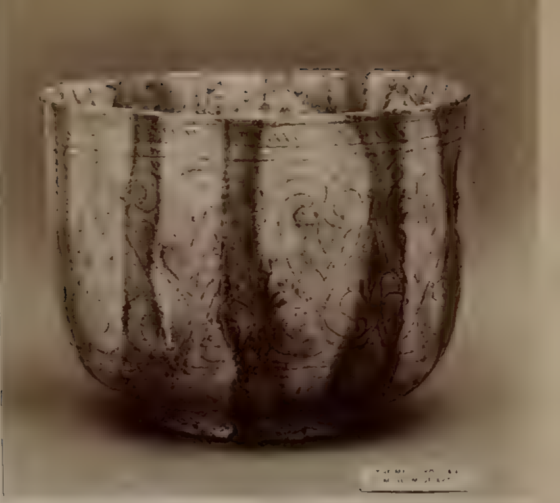
Mezzamajolica

Byzantine.

See Wallis Byzantine Ceramic Art

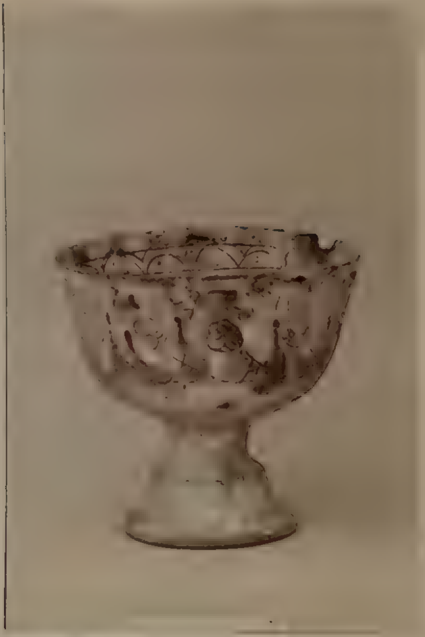
also Dalton, Byz. art & Arch, 1911

Rogers Fund, 1908. 250 francs $50



Green and yellow mottled
glaze on white slip, incised
design, unglazed foot.

12.45.4 Bowl or Tazza

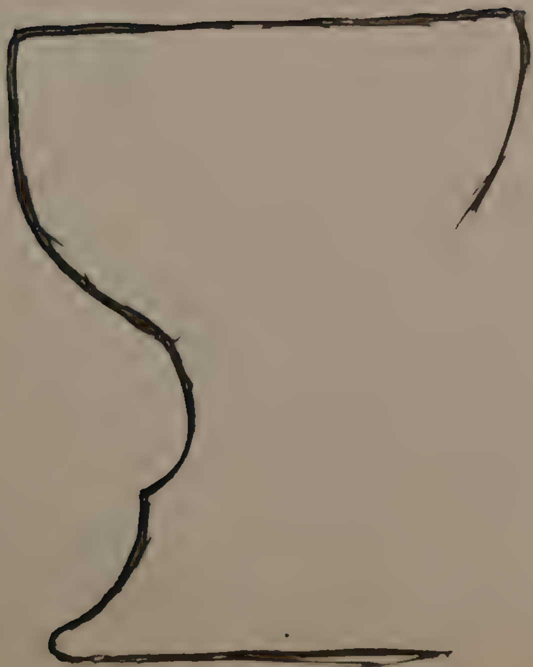


Mezza majolica lead glaze

Byzantine, found in Cyprus

Gift of Dikran G. Kelekian 1912

See Wallis, Byzantine Ceramic Art.
Also Dalton, Byz. Art & Arch P611



Green and yellow mottled glaze much damaged, white slip incised decoration, unglazed foot.

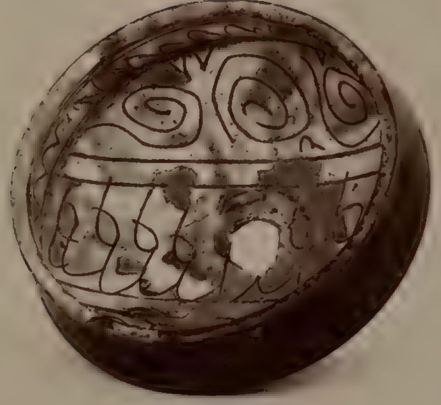
12.45.3 Bowl

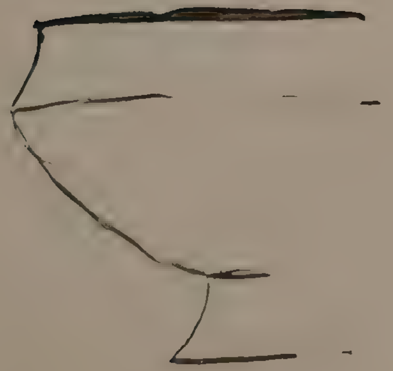
Mezza majolica, lead glaze.

Byzantine, found in Cyprus.

Gift of Dikran G. Kelekian, 1912

See Wallis, Byzantine Ceramic art.
also Dalton Art & Archaeology, P611





Green and yellow mottled glaze
on white slip, incised design;
unglazed foot.

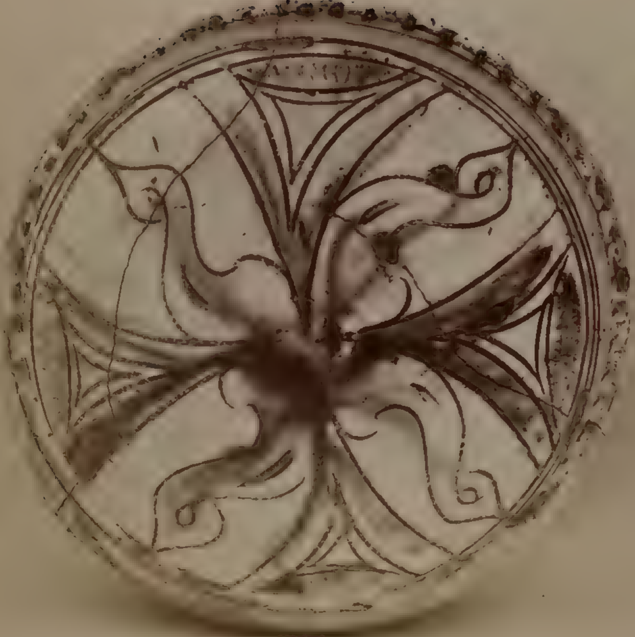
Bowl. 10.15.1

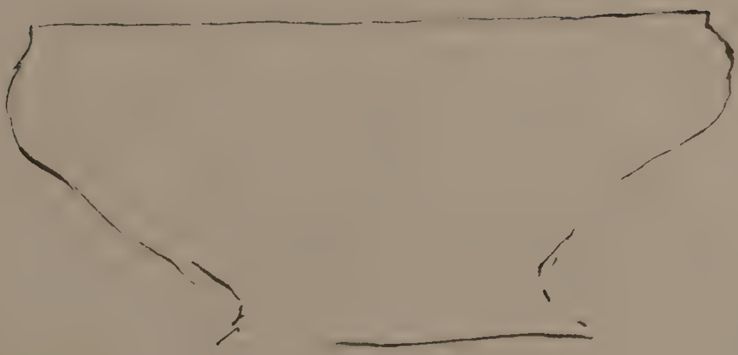
Mezza majolica, lead glaze?

Byzantine, Found in Cyprus(?)

Rogers Fund, 1910
Offer of $150. Included with two following in $250

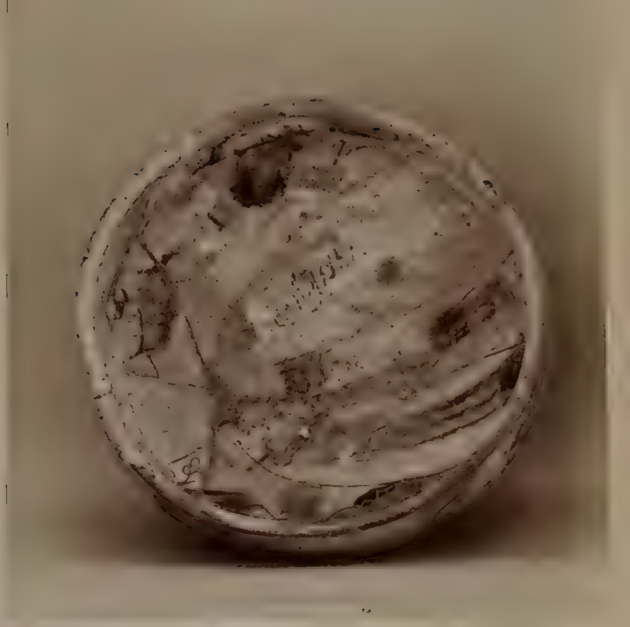
See Wallis, Byzantine Ceramic art. Also Dalton Byzantine Art and arch. P611.





Maltese cross in green and yellow mottled glaze whitish slip, incised design unglazed foot.

10.15.2 Bowl.

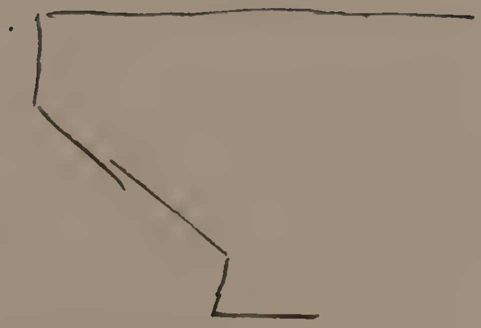


Mezza-Majolica, leadglaze (?)

Byzantine

Rogers Fund, 1910
Offered at $75, included with other two in $250

see Wallis Byzantine ceramic art. also Dalton Byzantine a. & arch. P 611.

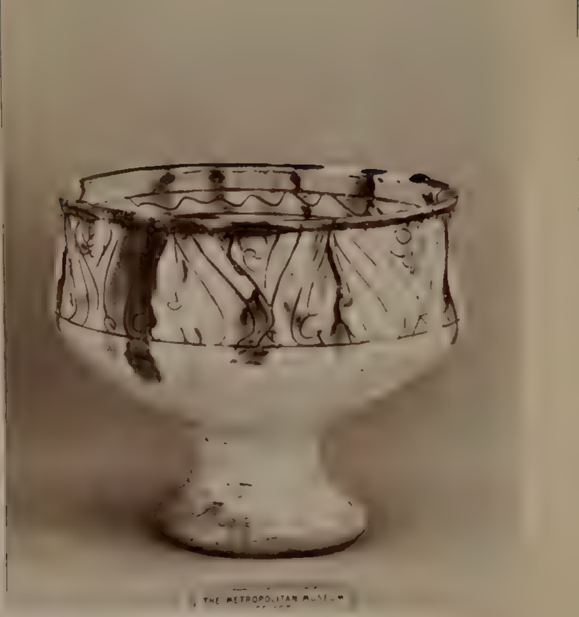


Green and yellow.
mottled glaze much oxidized
white slip, incised design
unglazed foot.

10.15.3 Tazza

Mezza-majolica, lead glaze (?,

Byzantine, Found in Cyprus(?)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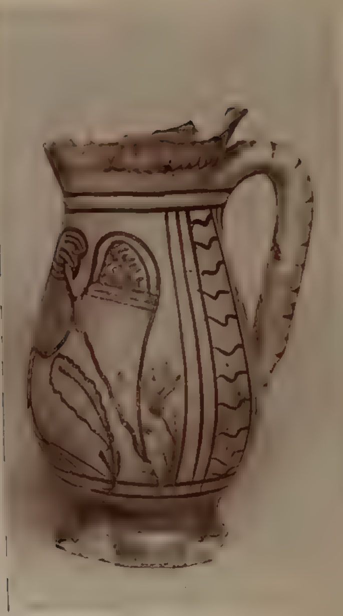
Rogers Fund, 1910
Offered at $150 included with other two in $250

See Wallis, Byzantine Ceramics. Also Dalton Byzantine Art and Arch. P 611

green, brown and yellow
mottled glaze, white slip,
incised design, unglazed foot

11.163.2

Boccale or Jug



Mezza-majolica, lead & salt glaze (?)

Italian, Siennese,
XIV or beginning of XV cent.

Gift of Wilhelm Bode, 1911

Illustrated. Bode, Die Anfänge der Majolikakunst in Toscana Plate III centre to left.

The decor around the mouth is interesting as it seems to come from the cufic inscriptions on pottery of the Near East.

Grey ground design in mangane
and green, foot in sienna, Reddi
clay.

11.163.1

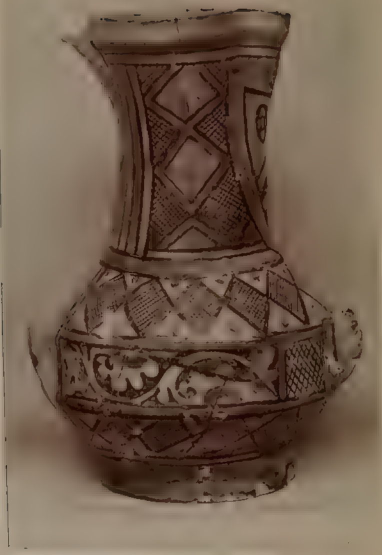
Boccale or Jug

Mezzamajolica, Lead & salt(?) glaze

Italian Siena
XIV or beginning XV cent.

Gift of Wilhelm Bode, 1911

Design recalls piece ill. in Bode Die Anfänge der Majolikakunst top left Plate I



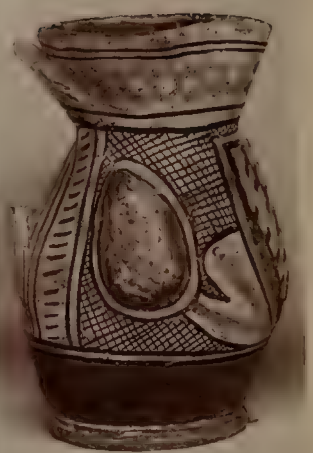
11.163.3

Boccale or Jug

Mezzamajolica, lead and salt(?) glaze.

Italian, Sienna? more likely Orvietan
Beginning of XV or end of XIV cent.

Gift of Wilhelm Bode, 1911



See Wallis, Art of the Precursors, fig 51 a piece supposedly from Cortona in Arezzo Museum.
This is attributed to Sienna in our card catalogue. To me it is provincial in shape, bears a coat of arms appearing most often on Orvietan pieces. In form it recalls very closely as well as in decor no 43 Coll Imbert. It has not the elegance of Sienese pieces.

Arms appear on pieces in Bode p. 2 Imbert no 14
where they are identified as Monaldeschi or Magalotti.

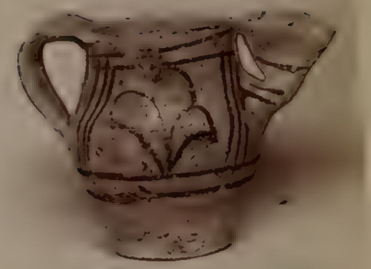
11.163.6

Jug

Mezzamajolica

Italian, Roman, first half of XV century

Gift of Wilhelm Bode, 1911



See Bode Die Anfänge der majolica kunst in Toscana p 8 Ill. p 15 of my notes.
Close in type to Ill on right of page 8. Also Pl III above to right.
See. Wallis Italian Ceramic Art, Examples fabricated before 1500. Fig 4, 5, 6.

p7. In Rome the jugs are usually squat and have spout mostly free from the body of the piece as examples foun mostly in the Forum or Tiber show, now in the Museo del Foro, in the British Museum, in Bode's own coll and other collections.

Design in manganese and pale copper green. slip and unglazed foot.

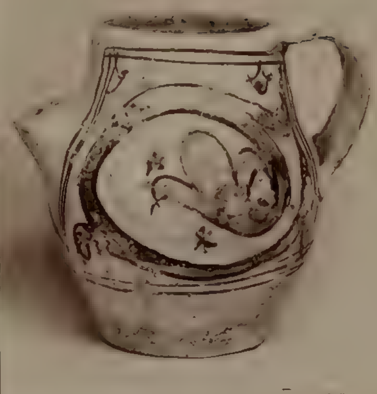
11.163.5

Boccale or Jug

Mezza-majolica, Lead glaze

Italian, Roman, first half of XV century

Gift of Wilhelm Bode, 1911



THE METROPOLITAN MUSEUM OF ART

See Bode Die Anfänge der majolica kunst in Toscana Ill on page 8 to right. Quite similar in shape only, the spout of our piece is missing although manifestly of the same shape. Pl III above right.

See Wallis. Italian Ceramic Art. Examples fabricated before 1500. Fig 4, 5, 6. Fig 4 is very close in design. also Wallis. Art of the Precursors Fig 38 in color.

In Rome the jugs are usually squat and have spouts usually free from the body of the piece as examples found in Tiber or in Forum show.

Design in manganese deep green & touches of yellow. White slip, unglazed foot, shows signs of its long burial.

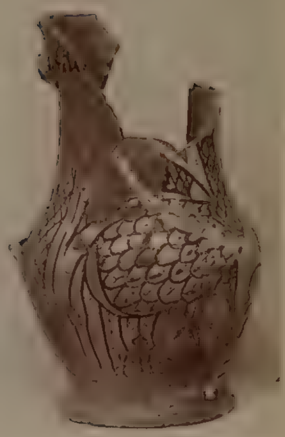
11.163.4

Boccale or Pitcher

Majolica

Italian, Orvieto
End of $\overline{\text{XIV}}$ beginning of $\overline{\text{XV}}$ cent

Gift of Wilhelm Bode, 1911



See Bode Die Anfänge der Majolikakunst.
page 3. all 2nd from left & from right have same profile.
See Imbert, Ceramiche Orvietane dei secoli $\overline{\text{XIII}}$ e $\overline{\text{XIV}}$. Recall no 24 + 25 in profile.

P7. The large number of Orvieto pieces have a strongly provincial character in their hard drawing hasty execution languid color and in the form of the pieces. The colours are in manganese & green.

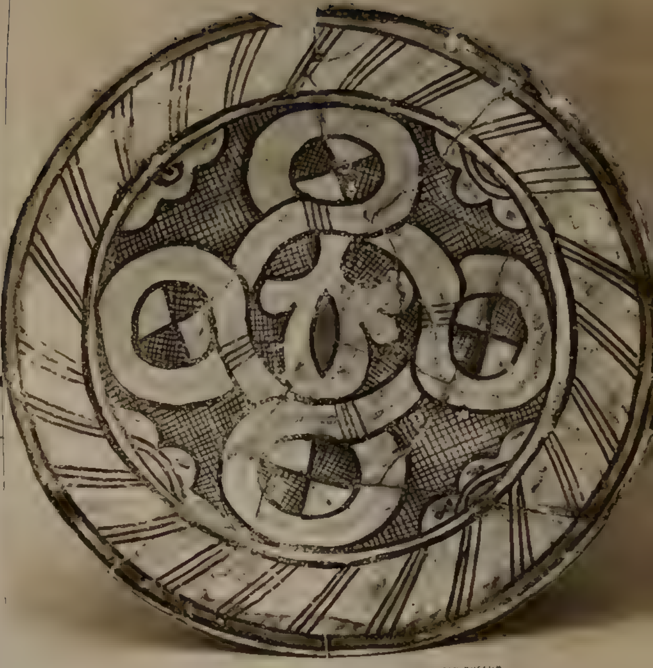
Two birds affronté with a pointed tree between an oriental motif.

White slip, reddish clay. Design outlined in manganese with touches of green.

16.154.8 Plateau

Italian, Orvieto, late XIV centu

Purchase Rogers Fund, 1916, $140
Volpi Cat. no 685.



See Böde, Die Anfänge der Majolikakunst in Toscana.

Creamy ground with tinge of lavender, interlacin
and hatched design in manganese and copper
green.

12.135.4

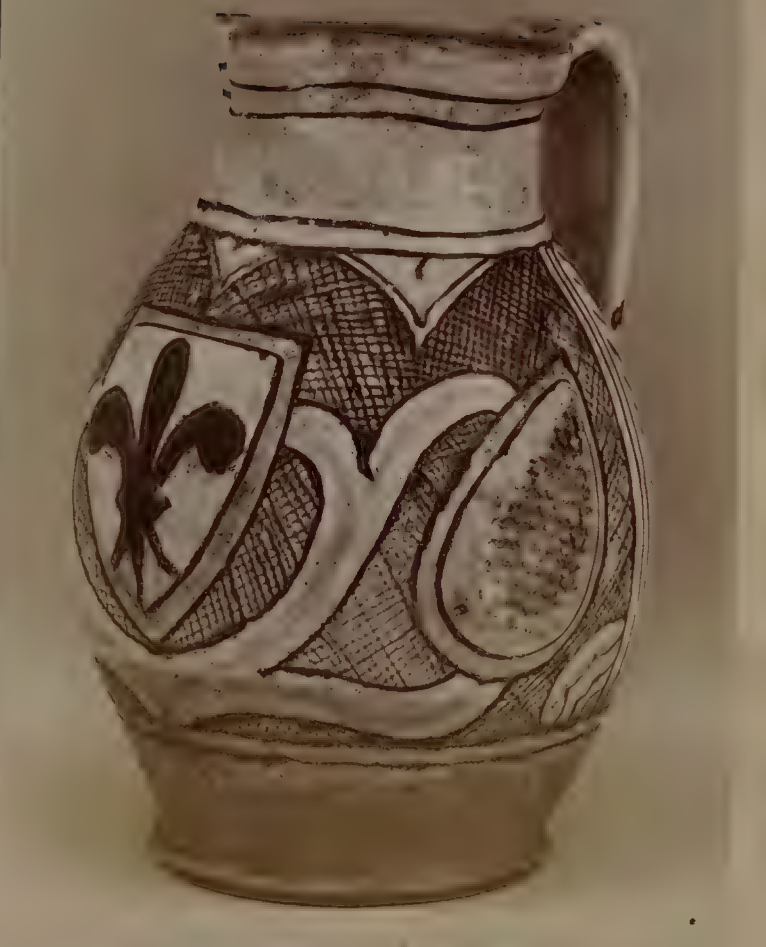
Boccale or Pitcher

Majolica

Italian, Orvieto,
XIV century or beginning
of XV century

Rogers Fund, 1912

Boehler 2400 marks $600



See Imbert le ceramiche orvietane, For profile no 18
also Bode. Die anfänge der Majolica kunst. For profi
Pl. 1 top right & left
see Wallis Art of the Precursors Fig 51. a piece
supposedly from Cortona in Arezzo museum.
Bears coat arms often found on
Orvietan pieces see Bode p. 2. Imbert no 1.
It is unidentified.

Whitish slip, decor
in manganese & light green.

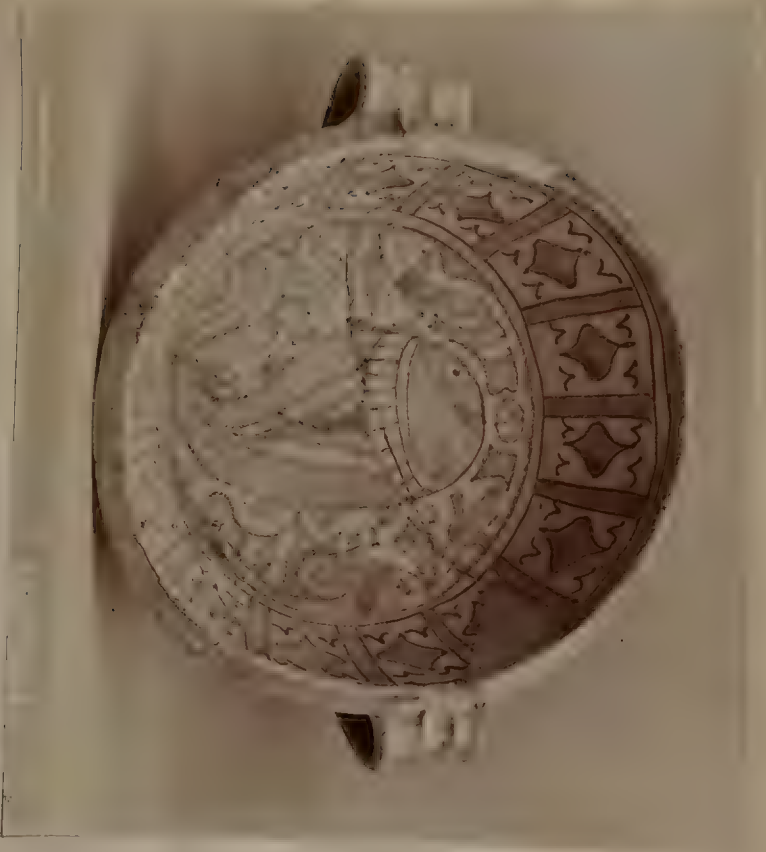
10.18.1

Bowl

Majolica

Italian, Orvieto,
XIII – XIV cent.

probably dating
about 1400



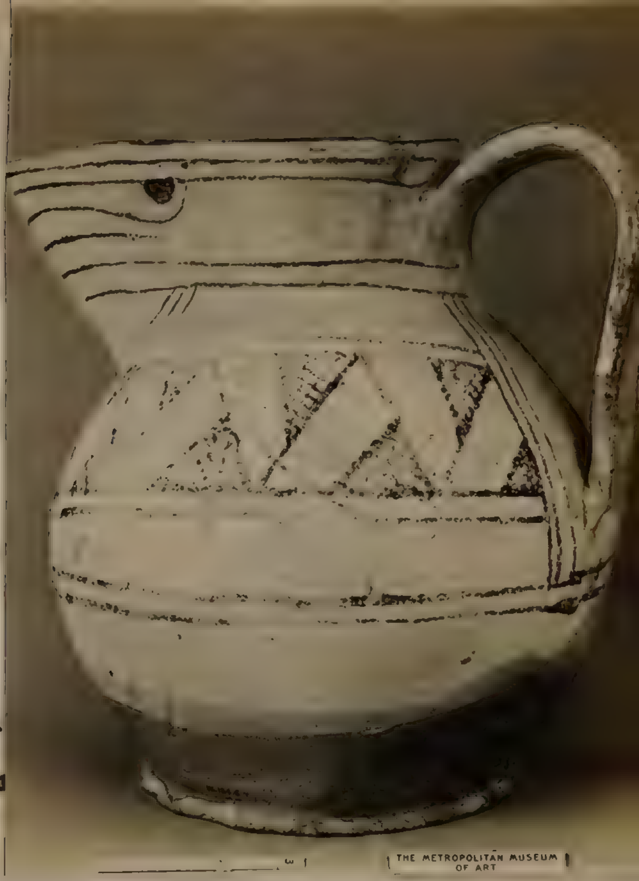
Rogers Fund, 1910 $435 San Giorgi
cat no 2103

See. Bode Die Anfänge der Majolicakunst in Toscana ill on page 17. not the same in color & later but derived from design of our period -

16.154.6 Jug.

Italian, Todi, about 1400

Purchase Rogers Fund, 1916, $400
Volpi Cat. no. 683.
Purchased by Prof Volpi from Prof. Ceci
of Todi who Exhibited it before in majolic
exhibition in Perugia.

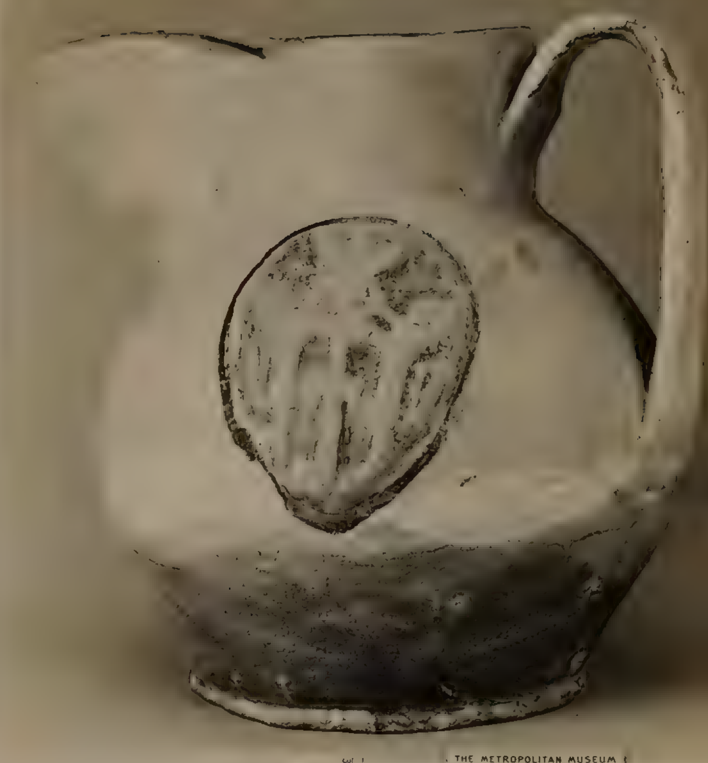


See. Ill. p 6. Böde, Die anfänge der Majolikakunst in Toskana.
also my article Met. Mus. Bulletin Feb, 1917.

Decoration in manganese with traces of blue, consisting of interlacing ornament and hatched lines. Also a letter, T. Pearly iridescent glaze, with unglazed foot, ocre yellow glaze on inside.

16.154.7

Jug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Italian, Todi, about 1400

Purchase Rogers Fund, 1916, $325
Volpi Cat. no 684.
Purchased by Prof. Volpi from Prof. Ceci of Todi who had exhibited it in the great exhibition of majolica in Perugia.

See. Ill p. 6 Bode, Die Anfänge der Majolikakunst in Toskana. See. My article. Met. Mus. Bulletin Feb. 1917.

Warm creamy glaze, no decoration except raised shield on either side with modelled lions on either side of a palm tree on Red ground with manganese? border. Unglazed foot Ocre yellow glaze on interior.

12.129.3

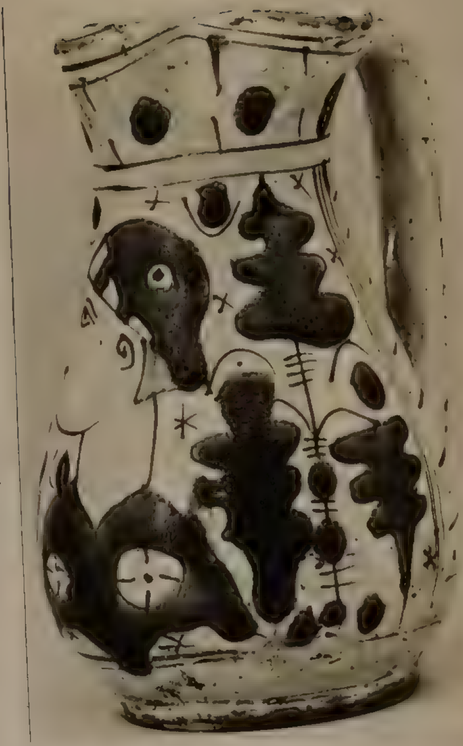
Boccale or Pitcher

Majolica

Italian, Florentine? 1425-1450

Rogers Fund, 1912, £105 ($525)

From Santa Maria Nuovo



See Böde, Die Anfänge der Majolikakunst in Toskana p. 14. Illustration on page 20 of similar form.
See Wallis, Oak leaf Jars. Fig 42, 43, 44 give the form, Fig 43 some idea of decor.
Von Falke. Coll. von Beckerath Fig 25. Florence 1st half of XV. for type.

This new type of decor developed at a time through great orders from the hospitals of St. Maria Nuovo and La Scala. The design is always outlined in manganese with pasty blue decor. It wen out of fashion very suddenly about the middle of the century when the Italo-Moresque became popular.

Browny white glaze.

16.154.5

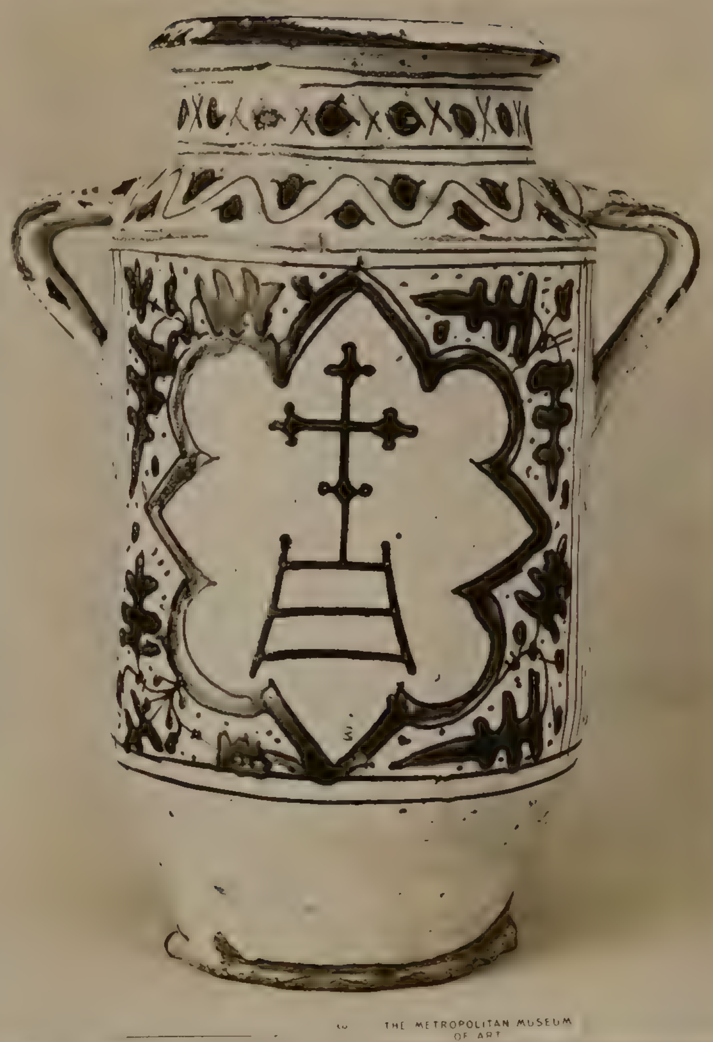
Two handled Albarello.

Majolica

Italian, 1425-1450
Florence? or Siena?

Rogers Fund, 1916, $350

Volpi Cat. no 666. Mr. Volpi says he purchased it from Hospital of La Scala in Siena, perhaps the piece referred to below in "La Mostra d'antica"



See Similar Piece. Ill. Bode Die Anfange der Majolikakunst in Toscana. Pl VI upper left & text on page 17 at the bottom. Also Pl 95 La Mostra d'antica arte Senese. no 418. Shown in Palazzo Pubblico. (This is perhaps identical with our piece)
Wallis, Oakleaf Jars Fig 8 and Fig 9. My article. Met. Mus. Bulletin Feb 19

The question of origin has not been settled satisfactorily. Bode inclines to Florence. Certainly it bears the arms of the Hospital Santa Maria della Scala in Siena or its Florentine offshoot.

Decor in oak leaves on faintly lavender ground, in pasty blue color outlined in manganese. Inside a creamy glaze.

16.154.4

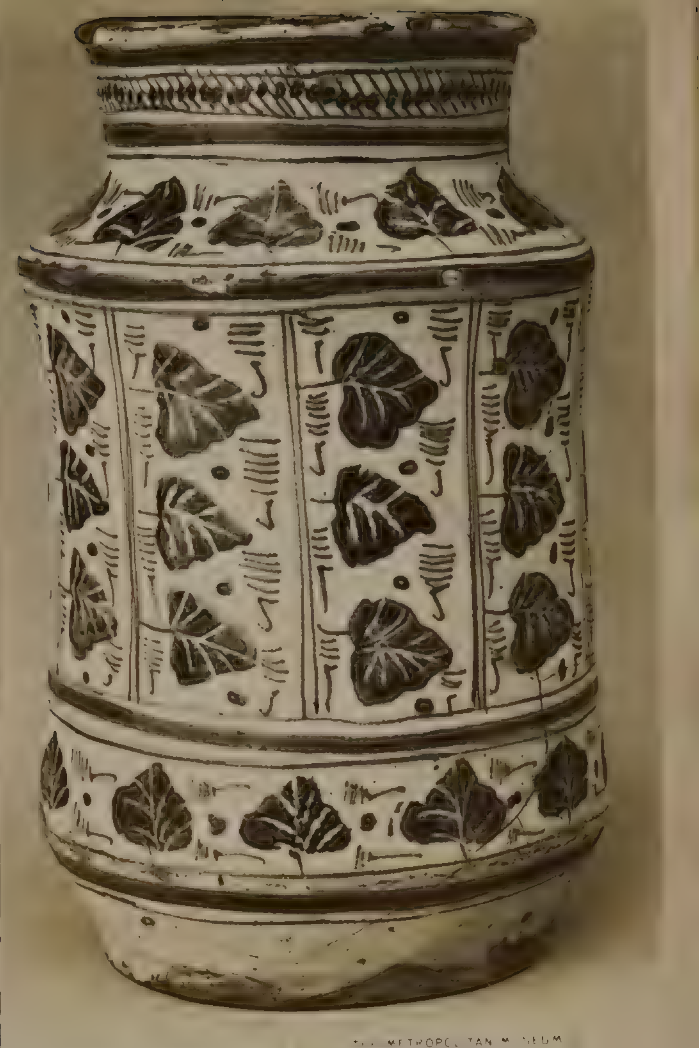
Albarello

Majolica

Italian, Florence about 1450-1475

Rogers Fund 1916, $280

Volpi Cat. no 635. Purchased by Prof. Volpi from Alfontini Coll. Arezzo Tuscany.



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See Wallis, The Albarello, Fig 5. Same type with veins of leaves graffiato. Böde Die Anfange der Majolikakunst in Toscana. P 21 Florentiner majoliken mit decor nach Hispano-moresken vorbildern. Pl XXIV-XXV give color types also p 27. See Cat. Hispanic Society of Hispano Moresque Wares, Pl 23-28 give the Hispano-Moresque types. Also Van de Put. Hispano Moresque Ware, Supplementary Studies Fig 10. Enlarged fragment of Portinari altarpiece by Hugo Van der Goes. My article. Met. Mus. Bulletin Feb. 1917.

Decor of vine leaves in blue, alternating with manganese, (us in place of Valencian gold lustre). Touches of yellow on bands. Inside, a creamy glaze.

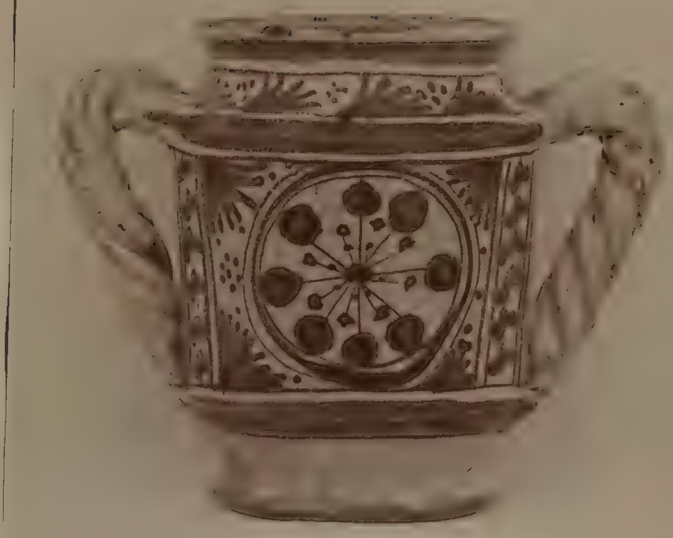
11.130.4

Albarello.

Majolica

Italian, Florentine
1450-1470

Hewitt Fund, Durlacher £65
$375

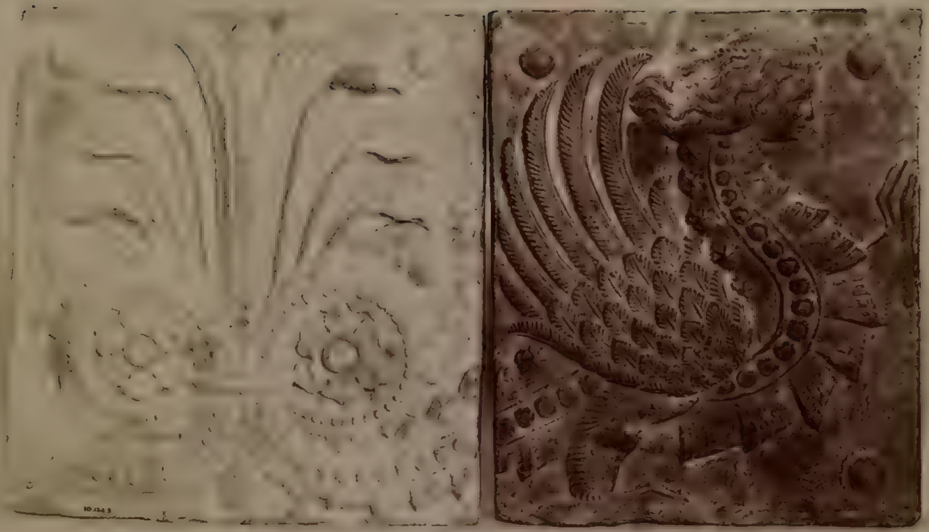


See Bode. Die Anfange der majolica kunst.
see O. von Falke cat of coll von. Beckerath.
Type of decor on Pl E. dated 1450-1470
See O. Von Falke coll von Beckerath. no 76 Florence 1450-1480
about 1480

Same type of border in Pl. XXX and same neck decor. 1450-1470. Seems later than pasty blue because of flatness and smoothness of enamel. The leaf recall Hispano-Moresque ware.

Leaves are very close in design to decor on Tiles of San Giovanni à Carbonari dating about 1440 see. Solon History of Majolica Fig 1. Also Bode p 29. Before 1450.

On white ground
design in deep blue
with just a touch of
manganese



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THE METROPOLITAN MUSEUM
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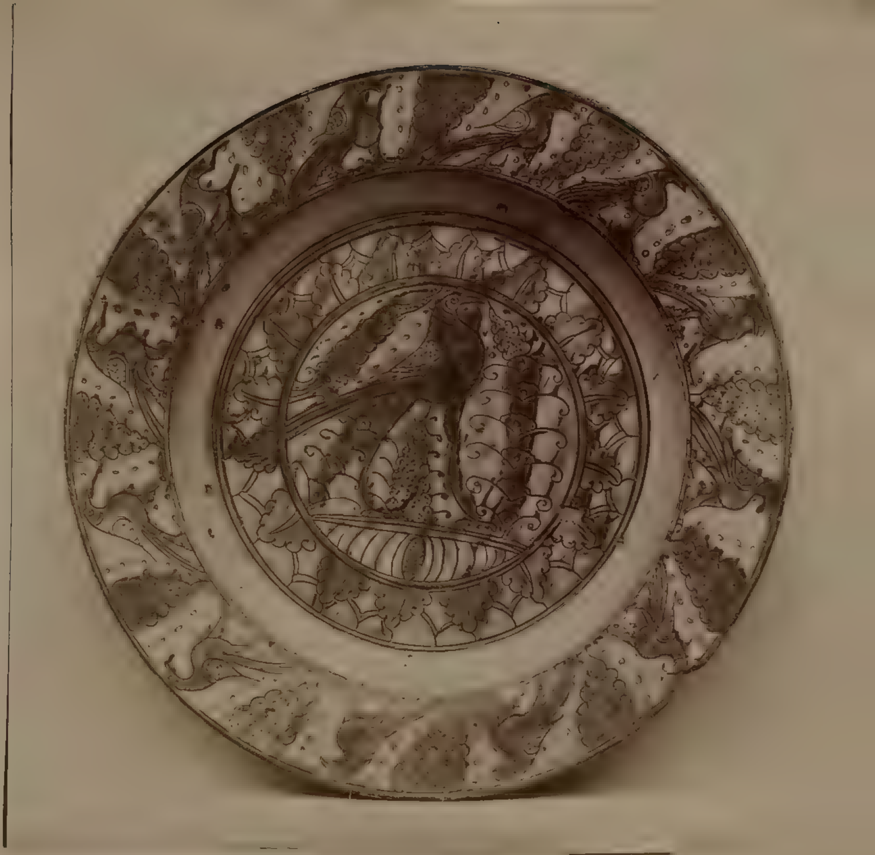
10.198 Plateau

Majolica

Italian

Rogers Fund, 1910
Watson $250



See Wallis, Art of ~~the~~ Precursors, page 17 graffito Pottery. He says while made probably in many places he can name with certainty only Padua & Faenza

See Argnani Il Rinascimento delle ceramiche maiolicate in Faenza Tav. IV XV cent.

Yellowish ground
design in pale green &
ochreish yellow, red
body.

11.130.2

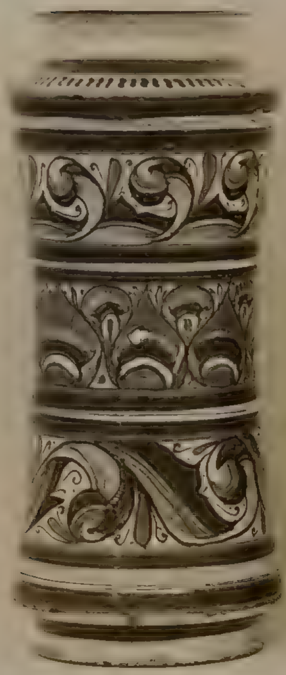
Albarello.

Majolika

Italian, Faenza?

Late second half of XV century

Purchase Hewitt Fund, Durlacher £300 ($1500)

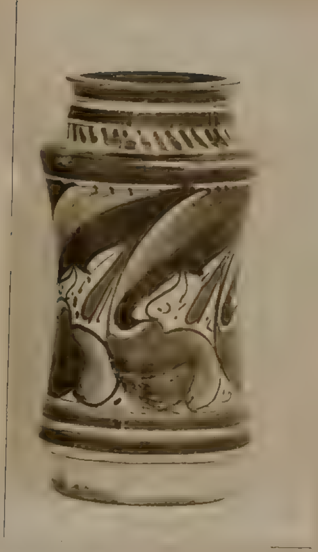


See Bode, Die Anfänge der Majolikakunst in Toskana p.29.

O. Von Falke, Coll. Von Beckerath no 55 & 56 Faenza 1450-1470
Slightly earlier than our piece but close in feeling.

White glaze; decor in deep blue, green manganese and yellow.

11.130.3



Small Albarello

Majolica

Italian, Faenza or Florence?
Late second half of XV cent.

Purchase 1900, Hewitt Fund, Durlacher £30, $150

See Bode: 'Die Anfänge der Majolikakunst P. 27.
See O Von Falke Coll von Beckerath no 153 2nd half XV Faenza
no 139 Faenza about 1450 somewhat earlier than our piece

Not as brilliant in glaze or coloring as preceding Albarello. Like leaf decor in Plate XXXI right Bode.

White slip of enamelled
glaze blue, manganese
& yellow.

09. 194. 3

Boccale or Pitcher

Majolica

Italian Rome, beginning of XV cent.

Purchase 1909 Pier Sale $45

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see O. Von Falke cat Von Beckerath coll no 1. Ill. I attribute this following Von Falke not as Pier does to Orvieto or Siena but to Rome. from the shape. The description fits this exactly in most particulars. "Wide mouth and bowed broad handle. Yellowy white glaze with manganese brown quartered net and pasty green spots. On the front a primitif leaf. Inside opaque ocre yellow glaze". Perhaps the form of the lip points to a more northern origin as this is not the usual Roman lip.

Reddish clay. yellowy white slip manganese brown & green glaze on ground with incised net design. crackled glaze.

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N614 .C4 1917 stack
Bode, Wilhelm von/Die Anfange der Majoli
3 1962 00022 6856

Candee Boehm